

AUTUMN 2015 Issue #63

Tips and tricks
for modern life

from
Esquire

BUDGET LUXURY

WHICH BIG
CITY HOTELS
ARE VALUE
FOR MONEY?

CARS OF 2015

A GUIDE TO
THIS YEAR'S
MAJOR MOTORS

SHE'S THE ONE

Discover why
SIMONE HOLTZNAGEL
is our newest star

TRENDING NOW

From suits to shoes,
the season's best looks

MEET KODI SMIT-MCPHEE

OUR FINEST YOUNG
ACTOR ON FAME
AND FASHION

GROOM BOOM

WINNING NEW
PRODUCTS
FOR HAIR AND
BEARD CARE

+

*Steve
Smith on
'shave face'*

*Irvine
Welsh on
fitness*

*Street style
from Paris
and Milan*





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NEW YORK SYDNEY MELBOURNE BRISBANE TOKYO

A man with wavy brown hair and a light beard is smiling. He is wearing a dark blue pinstriped blazer over a white cable-knit sweater with red and navy blue V-neck and waistband accents. Underneath, a light blue striped shirt is visible. He is also wearing a brown leather belt with a silver buckle and light-colored trousers. A patterned pocket square is in his blazer's breast pocket. The background is a bright, slightly out-of-focus interior with large windows.

POLO

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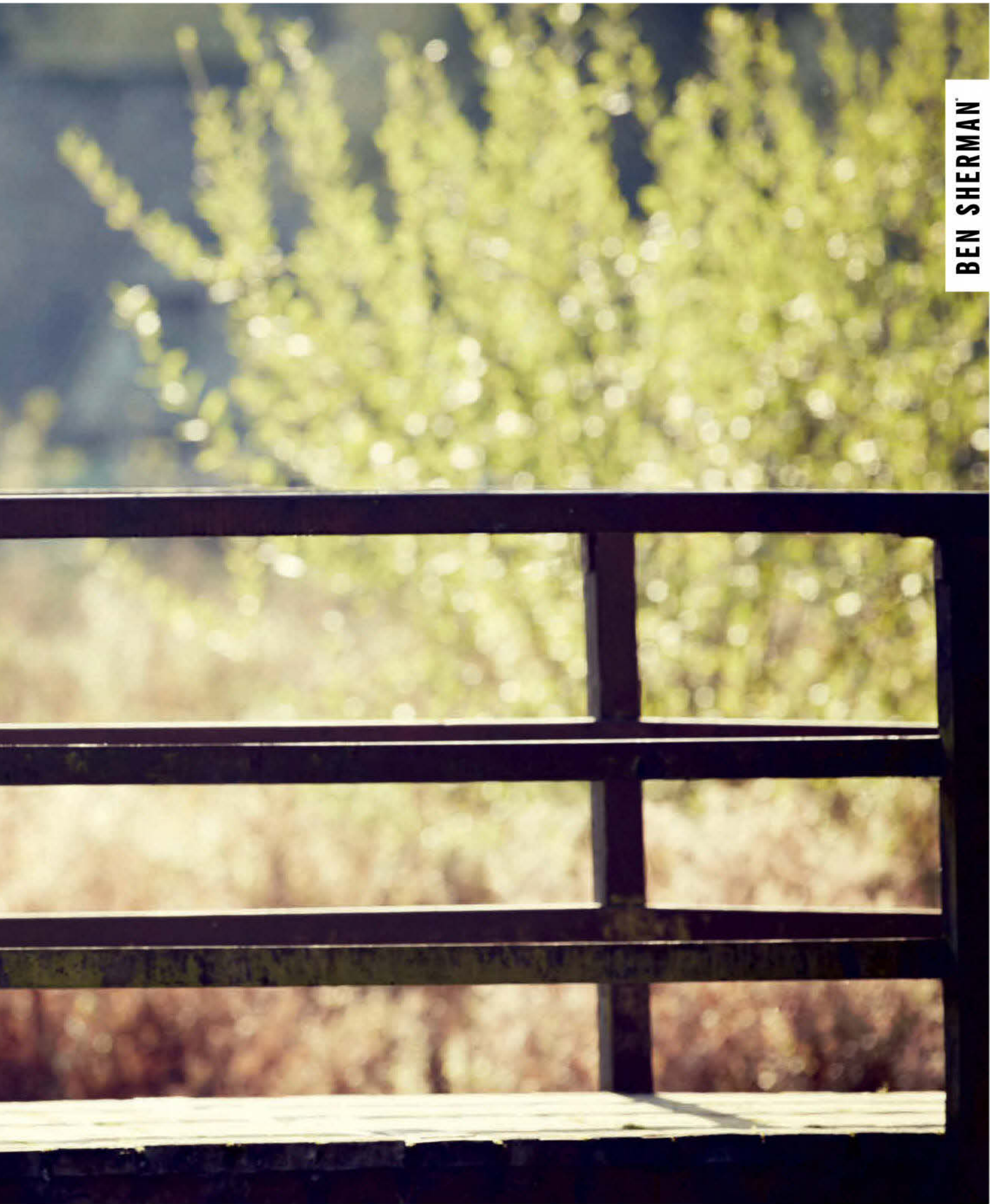
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HEAD TURNING

A bringing together of the key trends for the season, with graphics, logos, stripes and patterns once again to the fore



Art. SP001R prada.com

PRADA

EYEWEAR

Miles Teller
New York, November 2014



EDITOR'S NOTE

Fashion, says tennis legend Boris Becker on page 42 of this issue, is about trying on a different character or a different personality.

A new season is a great opportunity to put that idea into practice. It's a time of renewal, in fashion as much as other areas of life, and as we've tried to show in this issue, there are lots of new characters and personalities to try on. Some guidance in doing so is provided by a recognised expert in contemporary fashion, David Bush. The former GM of fashion for David Jones, who now runs his own consultancy business, makes his *Men's Style* debut on page 36 with his *Ask David* column. This is an opportunity for readers to ask a man who has seen and done it all in Australian fashion some pertinent questions on the subject of modern male dressing, and we invite you to do so via our main email mensstyle@bauer-media.com.au.

The freshness doesn't end there. Currently delivering a mesmerising performance as the lead in Nine's *Gallipoli*, Kodi Smit-McPhee is part of the next generation of Australian acting talent and took the time to chat to us about what makes him tick – and his love of Saint Laurent suits – on page 26.

There's a brand spanking crop of jaw-dropping timepieces from SIHH, and a few pre-Baselworld 2015 reveals, plus from page 114, our motoring chap Curt Dupriez hops into some of the premium car releases coming up this year – of which there are many – to provide you with the good oil on their key selling points.

The Autumn issue – it's fresh, it's hearty, it's just good for you.

MICHAEL PICKERING
Editor



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due to space restrictions.

FEEDBACK



COUNTRY STYLE

I write to you as a 53-year-old Principal of a remote school in the Kimberley, WA. I might not fit your target demographic but I wanted to let you know that *Men's Style* has been my absolute 'go to' for style advice since we moved north eight years ago to teach in remote Aboriginal schools and communities.

I purchased a TAG Heuer Carrera after seeing one on Jenson Button's wrist, I wear Bottega Veneta and Ferragamo colognes because your writer made them seem so good (and yes, they are) and your recent advice on coloured chinos saw me wear a salmon coloured pair to the races last week – as evidenced by the attached pic with my lovely wife. Keep up the good work.
M. Williams, Wyndham, WA.

WISE WORDS

I understand the recent gripe about the price variation in the Watches section – there are those of us who can't even afford the cheap end! As a nurse I have trouble being able to afford most of the clothes I see in the mag but at least I get to know what colours and styles are in and what that one piece I've saved for should be! Then I just get creative!

Chris Taylor, via e-mail

GLUG GLUG

Thanks for the *Beers Of Summer* feature last issue [Summer 2014]. Turned me on to a number of new drops I didn't know existed but have now sampled. The result? I now need your fitness section back. Where is your fitness section?

David, via e-mail
Returning soon! – Ed



WINNER

Thanks to Jac + Jack, Mark Williams receives a \$500 voucher. Originally established in 2004 as a knitwear business, Jac + Jack has grown to encompass all aspects of the contemporary wardrobe with pieces that are made simply and with integrity, using premium, natural fibres and imbuing them with a sense of touch.
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come to life

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Page 30 Upload selfies of your best out-and-about fashion looks via social media.

Page 136 See designer John Galiano talk about the death of Alexander McQueen.!

Page 157 Check out our City Guide to New Orleans.

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BALLY



An eye-catching display of Bell & Ross timepieces were tried and tested.



Men's Style editor Michael Pickering gets the evening underway.



Tom Williams and Peter Holder.



November 2014, Sydney

BELL & ROSS DINNER

Introducing luxury French watch brand Bell & Ross to a select group of influential Australian men was the aim of a dinner held by *Men's Style* and Lion Brands Australia in late 2014. With a growing profile in this market for its highly technical and very manly timepieces – beloved of pilots, policemen and special forces around the world – guests were able to try on a wide selection of Bell & Ross watches ferried lovingly to the venue by Lion Brands CEO Graeme Goldman. Thanks to Mr Tom Williams, GWS Giants stars Callan Ward and Stephen Coniglio, and Sydney FC stars Pedj Bojic and Bernie Ibini for their attendance, as well as Keystone Group and Johnnie Walker for their support of what was a most enjoyable evening. www.bellross.com



Callan Ward and Stephen Coniglio with Graeme Goldman.



The final toast of the evening.



Stephen Coniglio, Pedj Bojic, Callan Ward and Bernie Ibini.



Johnnie Walker Platinum Label to finish.



Johnnie Walker's Teddy Joseph.



SEE MORE

Use the free **viewa** app and scan this page to see video of our intimate dinner introducing the Bell & Ross brand to Australia.



SYDNEY - WESTFIELD SYDNEY, QVB, THE STAR; MELBOURNE
CHADSTONE SHOPPING CENTRE; BRISBANE - QUEENS PLAZA;
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Salvatore Ferragamo



Danielle and Nicole Benton.



Kara Wilson.



Kate Peck.



Casey Burgess.



Claire's Kitchen at Le Salon.



Tim Robards, Luke Jacobz and Donny Galella.

February 2015, Sydney THOMAS SABO

Fans of the German jeweller's increasingly diverse range of timepieces, jewellery and accessories seem to grow with each new seasonal presentation. Local celebs, fashion editors and bloggers gathered at Claire's Kitchen at Le Salon in Sydney's Oxford St recently for the introduction of the SS2015 Thomas Sabo collection, the accompanying campaign once more featuring the sultry talents of Ms Georgia May Jagger. *Men's Style's* pick of the goodies were the new men's watches with the royal blue dials. **more**



Rachael Finch and Luke Jacobz.



Maddy King.



Highlight rose gold timepiece from the new collection.



Kyly Clarke with Phil Edwards.

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THE NEW FRAGRANCE FOR MEN



Jenny Lewis.



Katherine McPhee.



Tom Magnier and Tom Cumani.



Francesca Cumani.



Haley Joel Osment!

February 2015, Los Angeles

GRAMMYS

The Warner Group's Grammys celebration at the famous Chateau Marmont in Los Angeles drew an eclectic crowd this year, from autuer John Waters and Aussie model Miranda Kerr, to actress Katherine McPhee, singer Rita Ora and... Haley Joel Osment! English pop sensation Charlie XCX, dressed in a tight leopard-print onesie, entertained the star-studded crowd at what is always the most coveted of post-Grammys parties.



Miranda Kerr.



John Waters.

January 2015, Gold Coast

RM WILLIAMS

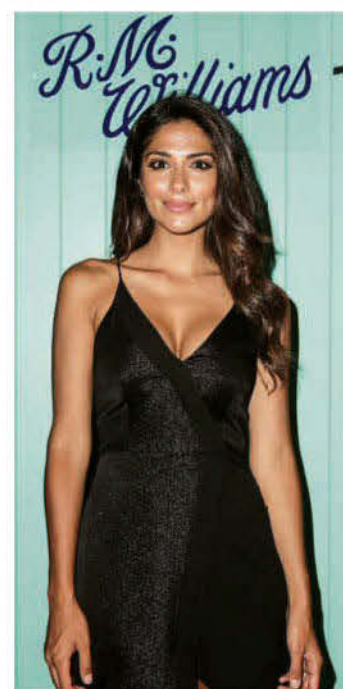
The Surfers Paradise foreshore was the perfect location for the opening night party for the 2015 Magic Millions race week, presented by RM Williams. Zara Phillips, Francesca Cumani, Magic Millions owners Gerry Harvey and Katie Page as well as politicians, polo players and some just downright beautiful people were among the guests for the semi-informal evening created by event planner David Grant. **RM**



Amanda Ware and Rachael Finch.



Jonathan Ward with Vanessa Marven.



Pia Miller.



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ADELAIDE J Farren-Price 08 8223 2787.

Modern Essentials
selected by
DAVID BECKHAM

A full-body photograph of a man with dark hair and a beard, wearing a white long-sleeved poplin shirt and dark trousers. He has extensive tattoos on both arms. The background is a blurred, industrial-style setting with concrete pillars.

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men's style

PRIORITY MALE

THE ESSENTIAL COMPANION FOR THE MODERN MAN'S LIFESTYLE

THE SCENIC ROUTE

GOLFING GREAT GREG NORMAN TALKS TO *MEN'S STYLE*
ABOUT HIS NEW GOLF COURSE IN VIETNAM.

You're looking at hole 14 of Bluffs Ho Tram championship golf course two hours from Ho Chi Minh City, Vietnam. Designed by Australian golfing legend Greg Norman, it's a track laid out almost as if nature had intended. Norman speaks with Paul Myers about course design and his many other business interests...

p46 >>



PRODIGY NO LONGER

IN NINE NETWORK'S
GALLIPOLI,
KODI SMIT-MCPHEE
SHOWS US THAT HIS
RAVE REVIEWS AS A
CHILD ACTOR IN *THE
ROAD* AND *LET ME IN*
WERE - NOW HE'S
ALL GROWN UP -
TOTALLY JUSTIFIED.

By Michael Adams.



You appear in a lot of movies. How do you decide what roles to take?

I've always looked for things that talk to my true feelings. If it does that then it'll probably speak to a lot of people in the world. It's not a matter of whether it's a blockbuster or an indie film. If you have a quality story and quality people working from a genuine place it's always going to be a good experience and what comes out the other side is more likely to be something people enjoy.

Do directors now come to you specifically with roles in mind?

It's happened quite a bit. But I'm also still auditioning a lot.

What appealed about doing *Gallipoli* for Australian TV?

Living in America I've always wanted to be able to come home to Australia and do high quality jobs. *Gallipoli* was that – and the timing was great. My relationship with [producer] Rob Connolly had been strong since *Romulus, My Father*, which is where it all started for me.

How'd you prepare to play a Digger?

I wanted to understand the Digger intellect as best I could. I went and did research on my own before pre-production. What helped immensely was that the cast went through a boot camp. The guys teaching us knew *Gallipoli* from back to front – the psychology of the Diggers, what they would sit down and think at night. All of that was there for us and then we went on with this amazing knowledge and tried to express it.

What did you learn that surprised you most about the Diggers?

I think it's very hard for us to fathom what it was like for them 100 years ago. The main surprise for me was their unknowing – how much they didn't know. It'd never happened before and it wasn't like they could text their friends and ask: 'Hey, man, how's war?' They just had to dive in. Next thing these 17- and 18-year-old kids were in this foreign place, with no idea what the plan was and with all these horrific

deaths happening around them. Even when they were rolling up on the beaches, guys would be sinking with ships because they couldn't swim with gear that was too heavy – their packs took two men to take off! I guess what I learned is that war is extremely dark for each individual involved.

Describe the feeling having *Gallipoli* on screens during the 100th anniversary year?

There's a lot of nerve-wracking excitement, not just for myself, but for everyone involved. But I'm glad we get the chance to show everyone how much appreciation of the Diggers went into making it.

In terms of personal landmarks, you recently turned 18. Is it a bummer being a movie star and not being able to go to a bar in LA?

No, not really. I've never been one to look forward to the partying or drinking side of things. I love driving and I do love my cars. What I wasn't looking forward to about turning 18 was the amount of responsibility you take on. But that's just life.

You've literally been acting for half of that life. Was it hard to balance school and work?

Well, I just graduated HSC when I was in Australia on *Gallipoli*. I needed to finish that. I'm grateful I've been able to take school with me and that I've learned so much because I've been able to not just sit in a classroom but go out and see different cultures and different ways the world spins. It's been a juggle but if you want something so badly because you love it, everything will have to work out around it.

Your dad Andy McPhee is a screen veteran. How important has he been to your acting education?

He's been my most important guide. He teaches acting the same way he teaches anything – very grounded, very simple. I take his simple approach, put it through a filter, break it down and create something more difficult for myself.

But everything I work with now, my base, he gave to me.

And you also make music?

I started on my computer a while ago, just making instrumentals on long flights. Eventually, because I write poetry as well, I started rapping too. It's a great way to divert my attention when I need to take a break from thinking about acting. But I have a lot of places I want to go with art – music, poetry, drawing, photography.

And directing?

Absolutely. I've been a sponge, watching with great appreciation how directors work. It's great being in front of the camera and expressing someone else's ideas – but I'd like to be that someone else one day and show my point of view and create something different.

'The main surprise for me was their unknowing ... it wasn't like they could text their friends and ask: "Hey, man, how's war?"'



Until then, who would you like to be directed by?

I would love to work with Quentin Tarantino! *Pulp Fiction* or *Reservoir Dogs* would be my favourites. Or maybe *Jackie Brown* – it's extremely underrated.

Which of your movies are your favourites?

I really enjoyed *Planet Of The Apes*. It was cool to see how things are done on a big show. But we grew to feel like a family over a couple of months, just the same as a smaller indie film.

You made *The Road* when you were 12. Was it harrowing?

No. Even at a young age, I understood that it's acting, it's what I love to do and that it's an expression separate from everyday life. In *The Road* you're portraying where the real-life hate and true terror could one day lead. But I didn't take it home with me.

What's weird about celebrity?

Fortunately I'm not on the celebrity track – I'm up-and-coming and I don't tend to go to too many places where I'll be recognised. Generally the weirdest thing about celebrity is the amount of pointless material that's considered 'news'. So many actors and entertainers don't want to be celebrities because celebrities are just known for the stories about them and their personal lives.

Do you enjoy the red carpet?

For my own premieres, yes. I love to celebrate all the hard work everyone's put in. And I get to dress up.

And answer the 'Who are you wearing?' question...

[Laughs] That's right.

Do you always know?

Yeah, I like my fashion so that side of me always enjoys the red carpet.

So, who do you wear?

I love Givenchy. Louis Vuitton, of course, for suits, but I also love their apparel. The suits you'd usually find me in are Saint Laurent. They're perfect for me: skinny and tall. men

Gallipoli is screening now on the Nine Network.

STREET SEEN



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PARIS AND MILAN

TASTE MAKERS

THE EURO SUMMER BROUGHT OUT PATTERNS, PRINTS... AND HIGHLY INDIVIDUAL STYLE.

The world being upside down, season-wise, you're looking at European men in Paris and Milan as they navigated their fashionable streets during the height of Summer, just as we in Australia begin considering whether last season's coat will cut it for another Autumn/Winter.

As reflected in our Autumn Trends shoot starting on page 140 of this issue, graphics, logos, stripes, patterns geometric and otherwise are making a >>

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DAVID JONES

STREET SEEN



concerted return in casual and semi-casual menswear, also evidenced on these pages snapped in January this year.

This doesn't necessarily mean you need to avoid block colours or plains altogether – hey, we're men, after all – but it's worth considering the purchase of that one significant piece for the overall look that brings some texture and difference and interest.

See more shots of global men's fashion trends at the address below... and if you'd like to show us your personal take on the trends we've observed here, please see the call to action at right.

www.leeoliveira.com **men**



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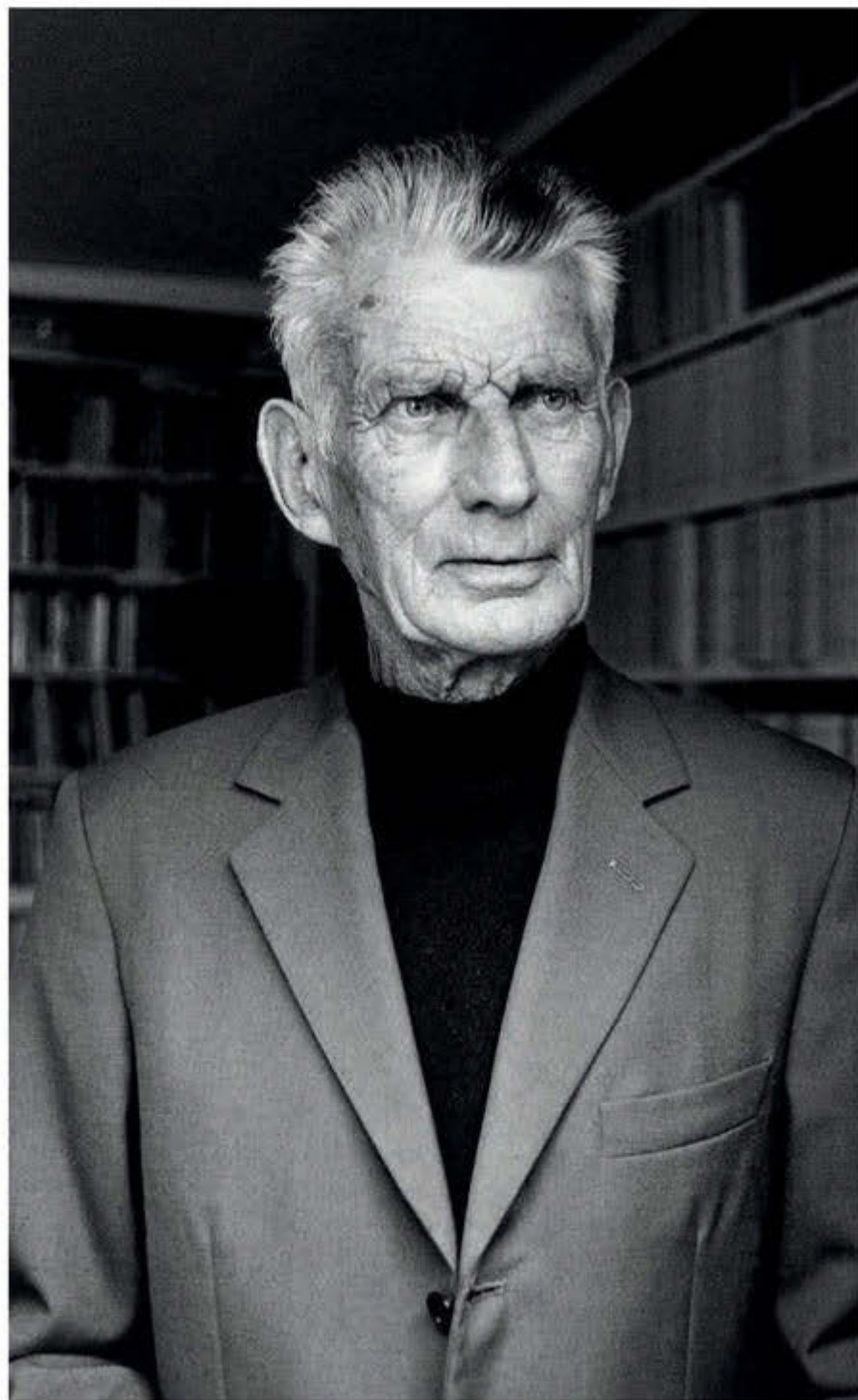
**MEN'S STYLE
WANTS TO SEE YOU!**

Think you've got the style to rival the men at Pitti Uomo? Scan this page with the free **viewa** app to submit your photo or post it on your chosen social media channel. Just make sure you tag us at **@mensstylemag** and use the hashtag **#streetseenAU**. We'll feature the best shots on **viewa** in our next issue.



Paul Smith

ICON OF STYLE



THE LAST MODERNIST

IRISH WRITER SAMUEL BECKETT DRESSED THE WAY HE
WROTE – WITH MINIMALIST CLARITY.

He's a 20th Century literary giant famed for his bleak and sparse writing style, distilled most famously in his immortal play *Waiting For Godot*, but what is often overlooked about Samuel Beckett was his superb sense of personal style.

The Irishman, who left Dublin to write plays and spend the bulk of his life living in Paris, won the Nobel Prize for Literature in 1969, a development his wife Suzanne Dechevaux-Dumesnil described as a "catastrophe". Beckett shunned fame and the circus of celebrity, concentrating instead on his craft – the minimalist masterpieces that apart from *Godot*, included plays such as *Endgame*, *Happy Days* and *Play*, and novels such as *Molloy*, *Malone Dies* and *The Unnameable*.

In some ways Beckett's dress sense mirrored his writing – simple, dark, ascetic, a little stern and wintry. But his natural instinct for putting a look together, combined with his thin, wiry frame, craggy face and fantastic shock of silvery hair, always made him a striking sight to behold. Be it in tweed jacket worn over a

**'Distinguished ...
proper, brooding and
clean all rolled into one.'**

turtleneck (a favoured look), or a dark duffel coat paired against slightly lighter coloured trousers in a heavy material, or in classic black suit with white shirt and subtly patterned dark tie for formal events, Beckett was always immaculately if simply turned out.

As one online journal devoted to retro style put it, Beckett was "able to cultivate a look that was parts distinguished ... proper, brooding and clean all rolled into one."

What's more, Beckett never dropped his sartorial bundle. Look at images of him throughout his adult life and his consistency of approach in dressing to suit his physical appearance and his personality is impressive. Regularly described as a leading light of the avant-garde, his dress managed to convey – all at once – simplicity, restraint, bohemianism and Parisian chic. This is a man who carried a Gucci man-bag and wore a satchel long before they became items du jour for men.

There is a lot for any follower of male fashion to learn, style-wise, from a man like Samuel Beckett, who died in Paris in 1989 aged 83, leaving not only a legacy of hugely influential works but a place among genuine 20th Century style icons. **men**

REVEAL

Calvin Klein



A NEW FRAGRANCE FOR HIM

#REVEALMORE

DESIGN**OFFICE CO-OP**

G-STAR RAW AND VITRA CROSS DNA TO BRING THE OFFICE FURNITURE DESIGNS OF A FRENCH MASTER BACK TO LIFE.

As chronicled a number of times in the pages of *Men's Style*, Dutch denim phenomenon G-Star RAW have become the modern-day masters of the design collaboration, partnering in the past with the likes of musician Pharrell Williams, Australian industrial designer Marc Newson and Leica cameras.

In 2011, G-Star partnered with Swiss furniture company Vitra, who hold the license to the inspired designs of self-taught mid-20th Century French designer Jean Prouvé, to create limited edition pieces for the home inspired by Prouvé's original designs. The project proved so popular Vitra approached G-Star to

collaborate on a second collection: the Prouvé Raw Office Edition.

Created by Vitra with the input of G-Star's creatives, the collection features single and double workstations, conference tables, office chairs, lamps and several other pieces for the design-conscious modern office. The pieces remain closely faithful to Prouvé's original designs, which he had created for French industrial companies, while being customised to some degree for the purpose-built G-Star HQ in Amsterdam. Now the collection is available to companies and collectors worldwide through vitra.com.

"[Prouvé] was a designer that many of us within G-Star have a great admiration

for; a designer of modernist classics," G-Star's Shubhankar Ray told *Men's Style* last year, "and part of the idea behind the crossover was the idea of democratising high design. We worked with Prouvé and his foundation through his daughter [Catherine] and Vitra to get his original drawings out of the Pompidou Centre in Paris and re-design the products – these industrial classics – to make them more appropriate for modern times and modern interiors."

"My father would have appreciated the new energy that this cooperation brings to his designs," says Catherine Prouvé. "He always wanted things to look fresh and new." **WASH**





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STYLE



ASK DAVID*

AUSTRALIAN
FASHION INDUSTRY
EXPERT *David Bush*
ANSWERS READERS'
STYLE QUERIES.

Autumn is the time for layering. What's the best way to go about this? How much layering is too much?

– BRIAN J, KIRRIBILLI, NSW

Autumn is a challenging time of year for fashion. The change of seasons brings temperature fluctuations that mean we can set off for work in summer-like sun, then go grab a sandwich at lunchtime and feel like it's about to snow. Thankfully we live in a country known for the best Autumn weather beater in the world: WOOL. Wool keeps us warm and also keeps us cool. Fine gauge, good quality knitwear is the best way to start layering at this time of year. It can be worn easily under a suit or a jacket without adding bulk. I love it because at nearly 50, I don't need any extra bulk – I have enough of my own.

Secondly, ensure you have a nylon outerwear piece with you at this time of year. Again, they don't add bulk and work with both tailored suiting and more casual outfits. Brands like Mackintosh and Belstaff have great versions.

Lastly, I say embrace the scarf. Not only do they keep out the chill but they can really individualise your look and are an easy, cost-effective way to add some fun and colour to your season.

I read a lot about wardrobe building in men's magazines, starting with staples... what's your take on this, David?

– C. KLEIN, BRUNSWICK, VIC.

I'm passionate about building a wardrobe of quality foundations. The first step is to take some time to understand what shapes and silhouettes suit your frame.

Spend time with someone who can advise you on this topic. It makes all the difference if you're shopping for things that work for you.

Your wardrobe should always reflect what makes you comfortable and what gives you confidence. The foundations are not an area to take fashion risks with; they need to be items you want to wear everyday.

The next step is to take a deep breath because I'm going to ask you to spend money. Foundations must be quality – they should be seen as an investment. Trust me, they will owe you nothing by the time they give up the ghost.

My view on building a wardrobe is to shop a lot and purchase rarely. By that I mean spend time and have fun looking, but be considered in your purchases. Quality over quantity every time.

DAVID'S FOUNDATION PIECES

A navy suit
(Armani Collezioni)

Dark jeans or a flat front camel chino
(Jac & Jack)

Lace-up brogues in black
(Mr Porter and Matches Fashion have a great assortment)

Cut-away collar white shirt
(Thomas Pink or Hugo Boss)

Navy blazer
(MJ Bale OR ACNE)

Slim white, black and grey marle t-shirt (Bassike)

Quality watch

Leather bag
[A-Esque]

Slip on sneaker
(Lanvin) **or leather sneaker**

Sunglasses
(Trust me, these will take the most time to decide upon)

I notice men now wearing brown/tan/camel-coloured shoes with absolutely everything – suits, chinos, shorts, etc. Is it possible we've overdone this shade of shoe?

– JEREMY, VIA E-MAIL.

YES. YES. YES.

I must firstly confess I'm a member of SA (Shoebuyers Anonymous), owning upward of 60 pairs and I like a pair of tan loafers as much as the next guy, but ENOUGH...

I think many men believe that one or two pair of shoes is enough. That the two pair that sit by the bed will take them wherever they need to go. As I write I'm sitting in an airport lounge conducting my own research. Seven out of 10 guys are wearing brown/tan shoes. Of these, six are wearing shoes which look like they have been worn playing football (scratched and scuffed) or to put it another way, they have all got their money's worth from their footwear!

Whether the tan shoe is a fashion trend or not, variety is the spice of life. Change things up, guys, and try not to see fashion choices as a chore. Owning a wider variety of shoes will ensure each pair lasts longer... so there is a financial upside to spending more on fashion.

Again, make quality choices with shoes and you will reap the benefits of longevity.

Got a question for David?

Email us at mensstyle@bauer-media.com.au with 'Ask David' in the subject line and he'll answer your most pressing fashion and style questions.

* David Bush has worked in the fashion industry for over 25 years [most as the GM of Fashion for David Jones] and now has his own retail consultancy business DBC Consulting, advising some of Australia's best retail and fashion brands.



HERRINGBONE
SYDNEY

FUTURE

As many of us know, the best ideas often happen in pubs after a few beers. Putting those ideas into action, however, is another thing entirely. Not so for Steven Dring and Richard Ballard (right), two entrepreneurs in London who spent a few nights and pints discussing how to plan for the future. Note: not in a make-your-mortgage-payment way, nor on how to survive an impending zombie apocalypse. Dring and Ballard would argue about sustainable energy and the future of food production. As you do.

Unlike many of us, those pub talks had a tangible result. In this case, a farm, but not just any farm. Dring and Ballard are now growing salad in London Underground tunnels last used productively as bomb shelters during WWII. Today, 33 metres under the streets of London, these underground farmers supply markets, restaurants, and stores with vegetables grown year-round using energy-efficient hydroponic systems and LED technology in a pesticide-free environment.

"We knew you could grow indoors without natural light so we took that one step further," explains Stephen Dring of the genesis of their company, Growing Underground. "We found that the cheapest place to do that happened to be a tunnel under London."

Although originally from England's farm-rich West Country, neither Dring nor Ballard had much experience in agriculture. Dring previously worked for a corporate PR company while Ballard ran a furniture business before returning to school to study film.

It was while researching a film project that Ballard learned of the disused tunnels. The subterranean hook of their venture is no gimmick, however. An original plan followed current urban farming trends to plant on rooftops but real estate prices in London made that strategy impossible.



GROWTH OPTIONS

Matt Hall
MEETS TWO
MEN PUTTING
DISUSED SPACE
IN LONDON'S
UNDERGROUND
TO USE IN A
NEW METHOD
OF FOOD
PRODUCTION.



The tunnels are located in the south London suburb of Clapham and the underground farm has been reconfigured to resemble a science lab rather than green rolling fields. The potential environmental and commercial benefits are multi-layered. The tunnels offer reclaimed space so above-ground land can be used for another purpose; transports costs and side-effects are cut; and 'end users' (that's people eating lettuce) receive better quality product – especially when it's a local restaurant that is being serviced.

"The quicker you can get it from being picked and onto someone's plate, the better the flavour," says Dring. "In all the tests we've done we can pick it, pack it, and get it to market in four to eight hours. It can be sitting on a customer's plate in six to eight hours. Usually, in London, these products come in from Holland on a 48-hour delivery cycle."

Urban agriculture is now more than a buzzword. One reason is reality. It's widely recognised that by 2050 almost 80 per cent of the world's population will live in urban areas; between now and then, that population will increase by more than three billion people.

To feed those people food production will have to increase by 70 per cent of what's created

today and if traditional farming techniques continue to be employed, we will need to somehow create a new land mass 20 per cent larger than Brazil to meet food demand.

"If you look at designers and urban planners and architects and how they are planning for the future it involves the reintegration of food into cities," says Dring. "I don't think this is a fad. If you look at the growing global population, if you look at food security, a growing middle class in China and India, all that is going to challenge food production in traditional ways."

Also on Dring and Ballard's to-do list is a wish to reconnect consumers to the food on their plates and steer people away from pre-packaged plastic-wrapped supermarket fodder, and also educate children.

"I'm not talking about middle class farmers markets and trying to patronise people who have very little money into eating middle class products," he explains. "This is about engaging kids at a young age about where salad comes from, not trying to press micro herbs on people."

"In many parts of London people are struggling on a daily basis to live. We would like to engage with people and say this is how food production works. It doesn't just appear in a packet in a supermarket." **EMMA**



BVLGARI

MAN
IN BLACK

BOOKS



Do you miss Scotland, living mostly in the US NOW?

Yeah, I do. I miss it a lot. I think it's a very interesting place right now. I've got a place in Edinburgh that I visit quite a bit. I do about three months a year in Scotland, so I'm not completely detached.

Have your motivations and inspirations changed over time?

I've always been about wanting to look at the glorious and inglorious failures that we all are. And look at why we make all these terrible decisions that make things worse for us. Failure has always fascinated me and it's always been my mission as a writer to explore it.

A lot of your characters seem to be losers. Why do you think they are so appealing to readers?

Because failure is a human condition. Life is the ultimate failure. We get old and die – failure is kind of built in. The consolation for that is love and art. People see them as part of life and very much about what we are and it foreshadows our decline and demise. They relate these failures and inglorious foibles to their own lives. Maybe not in an extreme way, but we all identify with failure in some ways.

Your most recent novel *The Sex Lives of Siamese Twins* is a lot to do with body image. Are people overly obsessed with the way they look?

People are very much obsessed with the cult of the individual and less with society. It's all about wanting to live forever and wanting to live in the best physical condition we can. There's a tremendous conceit,

GREAT SCOT

IRVINE WELSH,
WHO DEFINED A
GENERATION WITH
TRAINSPOTTING,
SPEAKS WITH
James Cooney
ABOUT SCOTLAND,
FAILURE, AND FAN
'DONATIONS'.

obsession and anxiety about body image too.

Australians have always loved your work. Why do you think you've been so popular here?

People in Australia have a very similar sense of humour to those in Scotland and Britain in general. America is very different. If you're Scottish you feel very at ease culturally when you visit Australia.

You must've had some interesting interactions with fans over the years...

Back in the '90s it was quite intense because people would give me drugs at book readings and I'd put them in my pockets. It wasn't bad in the UK because you'd be going by train, but if you were in America or Europe and you had to get a flight it was a worry. You'd be going through security or customs

and suddenly realise that you've got all these drugs in your pocket. I used to spend every morning checking all my clothes to make sure I had nothing on me and flush it down the toilet. People very much identify you as a character from your book, which is quite a strange thing.

In your interviews you've mentioned that you're a binger. What do you binge on these days?

I binge on a lot of things. I write very intensively and get obsessive about it. I'll write until my eyes almost fall out and my hands cramp up – and then I'll take a couple of days off and read or go to the cinema. Another thing I've been binging on, particularly with *Siamese Twins*, is exercise. I do a lot of running and a lot of boxing... I try and keep in reasonable physical nick because if you're in your 50s and work at a desk, you really have to or you're going to be a fat bastard.

Is there any more talk of the *Trainspotting* sequel?

We're always talking about it. It's easy with books because you can do them yourself but with film and TV projects... I've got loads of them on the go and you sort of jinx them if you talk about them. You hope some will be realised at some point.

You've barely sworn at us at all...

Yeah, I've got a kind of typist Tourette's. I swear less than a lot of my mates back in Edinburgh. I swear less since coming to America and I don't use the C-word – it means something different here and you can get yourself in trouble.

REVIEWS

with
MICHAEL PICKERING



CONTEMPORARY MENSWEAR

Thames & Hudson, \$39.99

Well-produced, pic-heavy book that chronicles – via potted profiles of cool menswear labels around the world, as well as some zeitgeisty essays on how men shop – where menswear is at a decade or so into the 21st Century. Lot of hipsters... but there's also much more.



CLADE, BY JAMES BRADLEY

Penguin, \$32.99

Bradley found some early acclaim with *Wrack* and *The Deep Field*. His newest work revisits a physical world in environmental crisis. A scientist, Adam, and artist, Ellie, meet and have a child, Summer. Bradley skilfully draws each character against the doom-laden backdrop in a fast-moving narrative.



THE STORY OF AUSTRALIA'S PEOPLE

Penguin, \$49.99

Volume 1 of a massive work by one of Australia's pre-eminent historians, Geoffrey Blainey, this book concentrates on our history up to 1850, employing new research and Blainey's revised thoughts on the impact of white settlement of inhabited land.



OUT FOR BLOOD

BRITISH DUO ROYAL BLOOD ARE RAPIDLY BECOMING THE HOTTEST ROCK 'N' ROLL BAND IN THE WORLD, WRITES *Rod Yates*.

Where it not for the lure of playing rock 'n' roll, Royal Blood vocalist/bassist Mike Kerr could well have ended up cooking for rock 'n' roll stars. Prior to leaving his hometown of Worthing on the British south coast to spend a year in Australia in 2012, Kerr had done time in Brighton fine dining restaurant

Terre à Terre, a vegetarian establishment that has seen the likes of Sir Paul McCartney and Icelandic singer Bjork walk through its doors. The closest Kerr ever came to celebrity was serving model and B-Grade actress Kelly Brook.

"I made tapas for her," he smiles, "and I insisted they let me go up and..."

"Touch her boobs," interjects drummer Ben Thatcher.

It's May, 2014, and Kerr and Thatcher are sitting in the lobby of Sydney's Vibe Hotel. In the country for a brief promotional tour, they may at this stage only have the *Out of the Black* EP to their name – four songs of Rage Against the Machine-sized grooves meets Queens of the Stone Age-esque cool – but the buzz surrounding the two-piece is big. Having already secured solid airplay on BBC1 with their single "Out of the Black", supported Arctic Monkeys at Finsbury Park and earned the admiration of Led Zeppelin guitarist Jimmy Page, things are moving swiftly for the duo.

"It's a roller coaster that's just started, and it's getting more exciting," says Thatcher. "We're on the first bit of that ride."

That roller coaster well and truly took flight in August last year, when the band's self-titled debut album landed at Number 1 in the UK and Number 3 in Australia, and was a Top 5 hit in the U.S. Alternative Charts.

"Who would have thought that a two-piece rock 'n' roll band would be played on mainstream radio and sell thousands of records?" comments Kerr several months after that encounter at the Vibe Hotel, speaking from Warsaw just weeks before heading to Australia for February's Laneway Festival. "That sounds like something from the '70s. That doesn't sound like something from our generation."

So it was a shock to everyone, as it was to us."

Even more surprising is that the band's origins can be traced back to a kitchen in the Gold Coast suburb of Tugun, where Kerr was staying while working at a cafe in 2012. It was here that, with the help of a bass amp and an iPhone app, he started tinkering with a bass sound so big it would make redundant the need for a guitarist. On occasion he would send a few song ideas back to Thatcher, who was making a living playing in wedding bands in the UK, and when the drummer picked Kerr up from the airport upon his return to England at the tail-end of 2012, they decided on the trip home that they'd form a band. Two nights later they played their first gig, a four-song set, at an open mic night at the Tangerine Bar in Worthing.

Demos recorded for £500 landed them a publishing deal that enabled them to spend 2013 writing their debut album, a record that not only troubled the upper reaches of charts around the globe, but earned the admiration of artists such as Dave Grohl, Rage Against The Machine/Bruce Springsteen guitarist Tom Morello, Metallica's Lars Ulrich and Smashing Pumpkins' frontman Billy Corgan. "It's great, because these aren't any old Tom, Dick and Harrys, these are our idols," says Kerr. "These are people who influenced the music we're making now. It's overwhelming to have the support of the people we've looked up to."

REVIEWS

with
ROD YATES



NOEL GALLAGHER'S HIGH FLYING BIRDS

Chasing Yesterday (Warner)
If Gallagher's 2011 solo debut didn't prove he's a more inspired creative force outside of Oasis, this follow-up leaves no doubt. Touches of Floyd-like psychedelia colour his best collection of songs since *Morning Glory*.



NATALIE PRASS

Natalie Prass (Caroline)
Nashville resident Prass feels like an artist from another era, dressing her winsome, extravagant pop songs with instrumentation lush and flighty enough to belong on a Disney soundtrack. It sounds twee, but is anything but.



JAMES BAY

Chaos and the Calm (Universal)

This hotly-tipped Brit resembles a Gavin Degraw for a new generation, his radio-friendly melange of earthy, guitar-based blues, soul and pop offset by a voice that will stop you in your tracks.

PROFILE

It's safe to say tennis legend Boris Becker's first priority during his stay in Melbourne during January was ensuring his charge, world No. 1 Novak Djokovic, won the Australian Open at Flinders Park.

Job well done, then.

His second was introducing Australians to the reissue of the Puma mid-top he wore during his famous first victory on Wimbledon Centre Court as a 17-year-old in 1985 (pictured with him, right). The German, now 47, remains the youngest ever winner of the Wimbledon championship, a title he went on to defend the following year, won again in 1989, and eventually appeared in seven finals at the hallowed venue.

Becker's other majors included the Australian Open in 1991 and 1996, and the US Open in 1989. He was without question one of the most dominant men's players of the late 1980s and early 1990s.

Men's Style meets Becker in a Melbourne hotel room ahead of the 2015 Australian Open, where he is warm and softly spoken as he discusses the involvement of his son Noah in the campaign for the reissue of the Puma Boris Becker OG. We put it to Becker that Noah – a budding DJ who has been seen arm-in-arm with Zoe Kravitz – is the perfect latter-day posterboy for the retro shoe in an age where sneakers are as much a part of high fashion as street and sportswear.

"He's a very independent soul," laughs Becker about Noah. "He wouldn't do anything if he didn't believe in it. But he was the first one to pick the shoe up and say, 'Dad, this is such a cool shoe, can I wear it?' Puma asked him whether he wanted to be involved with his father in the campaign and he said 'absolutely'. Him being, as you say, a posterboy for what cool 20-year-olds are into makes [the campaign] more believable – he looks a certain way, he's into his music, his clothes."



THE RETURN OF BOOM BOOM

MEN'S STYLE CHATS TO TENNIS LEGEND **BORIS BECKER** ABOUT SHOES, FASHION, NOVAK AND THE GAME HE LOVES.

Becker's own relationship with Puma goes way back to his transition from star junior to the seniors circuit in the early to mid-80s. With his famously aggressive serve-and-volley grasscourt game, which saw Becker throw himself around at the net in breathtakingly athletic dives and long reaches in a take-no-prisoners style, the mid-top shoe provided him with necessary extra support.

"As a tennis player you quickly understand that it's shoes and racquets that are your two most important things," he remembers. "Clothes, you change – some of it you like, some of it you don't, but shoes are a very important tool in helping you play better so very early on I felt this shoe, in



Becker with his reissued Puma Boris Becker OG (top) and wearing the shoe while performing one of his famous lunges during his 1985 Wimbledon victory (above).

'Fashion is a wonderful way to try out different characters and different personalities.'

particular, gave me the support – with the half-top cut at the ankle – for the style I was playing. I was very comfortable to really come forward to the ball, and that made my choice of shoe very important."

These days, apart from coaching world No.1 Djokovic, Becker is an entrepreneur with non-tennis business interests and is a keen follower of fashion, often appearing at European fashion weeks.

"I've always been interested in fashion," he says. "I'm comfortable with my own fashion sense now. I think it's a wonderful way to try out different characters and different personalities."

"I like brands and what they represent, on the other hand it's important to find what fits your personality. I don't change my taste every other week... once I'm wearing a particular brand, I stick with them for a very long time."

"I'm just a regular dude, really. I like things guys like. I like cars, I like watches, I like nice jackets. I have a few cars..."

Of modern-day tennis, Becker is not one who believes the game has lost colour and diversity of play, as many former players do.

"Tennis is more popular now than it was 10 years ago," says Becker. "The current players, on the men's side at least, all represent something different – Djokovic is very different to Nadal who is very different to Federer. That's why it's a truly global sport, popular on all five continents. I'm very happy to be involved again on the court with a great player. Coming from where I did to where I am today gives me the right perspective to give a verdict."

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PROFILE

Jumping from 39km above the earth wasn't enough? You had to become an Audi race car driver as well?

It was always a childhood dream, to be either a skydiver or a race car driver, but my parents didn't have the money for car racing so that's why I did skydiving because it's much cheaper. I got the chance to drive last year [at the 2014 Nurburgring 24 Hour] through the Audi Driving Experience and now I'm working my way up.

I don't have a real race car career in my mind because I'm 45 years old, it's too late, but I think I can still make it to a certain level.

You finished ninth out of 145 in your first outing – did that give you a taste for more?

I had no idea how I'd go. It was an opportunity they gave to me and I took it. You never know how good you'll perform until you do it. I had some really good teammates who made the pace but then again, you have to make sure the car stays on the road. It's not easy in a 24-hour race – there are lots of opportunities to have an accident, so I did my part. But without the other guys we never would have finished ninth.

Is racing a car a different sort of pressure to, say, BASE-jumping from the Rio Jesus?

Once you show up at the racetrack, all eyes are on Felix. This is hard to deal with because at a certain age, you don't want to put yourself in the position of 'student' again, but if you're going to learn something you have to go to that place. The younger guys, they kick your ass and they teach you things. I hate that sort of feeling but it's the only way to learn.



THE HIGH LIFE

Men's Style CATCHES UP WITH AUSTRIAN DANGERMEN FELIX BAUMGARTNER, IN AUSTRALIA RECENTLY TO DRIVE AN AUDI R8 LMS ULTRA AT THE BATHURST 12 HOUR RACE.

Which of your many feats have brought you closest to realising your mortality?

Maybe the BASE jump in the cave in Croatia. There are a lot of different judgments on a jump – for me it's always, 'Can I hurt myself?' and also, 'What's the shortest way to the hospital?' You have to think about the dark side of the equation – if something goes wrong, what are the treatment options. The more remote you do the BASE jump, the

harder it is to get to a hospital. Also it was hard because you can't see... you step off and you're basically blind. I was used to making judgements with my eyes, but you jump into a dark hole, with no light inside at all, and it takes a while for your eyesight to adjust. Jumping from Rio's Christ the Redeemer statue was a scary one because it was so low. I had two-and-a-half seconds before I hit the ground, so one-and-a-half seconds to open the parachute. That's one tiny second

between living and dying... you're standing on that right arm and if something goes wrong, you know you're going to die within the next two and half seconds. There are not many sports where you can have that feeling.

You're a great fan of watches – Zenith's your brand?

Besides the design what I like most is the movement – what's inside, like the engine of the car. I have 17 or 18 Zeniths as well as a couple of other brands. I like watches and think as a man, you should have a good watch. I'm not a fan of jewellery. A good-looking watch is enough for a man.

Why do you do what you do? Is it an addiction to adrenalin?

The challenge. The fact I've never done this before. What's the way to success? That's why I like working with Red Bull Stratos. I'd done so many base jumps and thought I was repeating myself, so signing up for what is in effect a science program where I'm a complete beginner, meant I had to do everything from scratch. And fear of failure – that's the reason why you do all this. I do not want to fail in front of all these people!



THE FEATS OF FELIX



1999:
BASE jumps from Malaysia's Petronas Tower, setting the record for highest parachute jump from a building.

1999:
Leaps off the right hand of Christ the Redeemer in Rio de Janeiro, Brazil, setting a record for the lowest BASE jump ever.

2003:
First person to skydive across the English Channel wearing a special carbon fiber 'wing'.

2004:
BASE jumps into the 200m deep Mamet Cave located in the Velebit Mountains, Croatia.

2007:
BASE jumps from the 90th floor of the world's tallest building at the time, Taipei 101 Tower in Taiwan.

2012:
The Red Bull Stratos 'space jump', in which Baumgartner set the altitude record for a manned balloon flight, parachute jump from the highest altitude, and greatest free fall velocity, also becoming the first man to break the speed of sound on the descent.



JUST YOUR TYPE

AS A 20TH CENTURY RELIC, TYPEWRITERS ARE NOT JUST FOR HIPSTERS, FINDS *Michael Adams*.

With all our digital devices, it's easy to forget that only a few decades ago the typewriter reigned supreme. They didn't come with easy delete functions, let alone the distraction of an Internet connection, so if you were going to write right you had to concentrate.

But typewriters also embodied the best of 20th Century industrial design: they were beautiful and built to last. A Smith & Corona Silent Portable still works as well as the day it hit stores in 1935. Try saying that about your iPhone 6 in 2095. While there's an odd digital revival going on – witness aficionado Tom Hanks's best-selling app Hanx Writer or the *Times* in London piping clickety-clack sounds to add urgency to its newsroom – there's nothing like striking solid keys and seeing inked words appear on actual paper.

Fancy a go? Look no further than Charlie Foxtrot, Australia's leading supplier of classic typewriters. Owners Philip and Jane Chapman set up the business in NSW's southern highlands three years ago and they now sell about 500 classic models annually, sourcing most from the UK.

"In Europe homes have attics and things get stored away and can come out in the same condition," he explains. "In Australia we store things in sheds and the weather gets to them."



Chapman selects typewriters, ships them by sea and cleans and services them before offering them for sale. "Each time we ship we think we have enough stock to satisfy demand but it always sells out well before the next shipment. It's a nice problem."

The first typewriter Chapman owned was an Olivetti Lettera 22. "It's a very cool Italian design," he says. "The model was very popular with journalists in the 1950s." These days, his favourites are the 1920s and 1930s UK-made Imperials and Remington Portables. "They generally still type really well and were made in some wonderful two-tone colours."

Why does he think typewriters are popular again, particularly with Gen Y and Millennials?

"Young people are fascinated by what is 'strange technology' to them," Chapman says. "What

were basic inventions of the 20th Century have now become exotic wonderments."

Chapman says the appeal of typewriters lies in the physicality and peculiarities absent from our impersonal devices. "There's hammer to ink, ink to paper, there are no pop ups and no spell check."

While the posing hipster is the common image attached to today's typewriter aficionado, Charlie Foxtrot's customer base is broad.

"We sell to parents buying for their kids, teenagers, students, writers, poets, elderly people who only use typewriters and want to upgrade," Chapman says. "Many people buy them to do creative writing and say they cannot get the same results on a computer. A typewriter makes you think before you write. Woody Allen still writes on his Royal typewriter."

charliefoxtrot.com.au

MEN & THEIR MACHINES

"I've gone back to using a typewriter for the first draft," Will Self revealed in a 2012 interview to promote his book *Umbrella*. "It brings order back into your mind."

Author Don DeLillo never stopped using his Olympic SM9, saying he needs the sound of the keys for his creative process.

Cormac McCarthy punched out five million words – including *The Road*, *No Country For Old*

Men and the rest of his oeuvre – over 50 years on his beloved Lettera 32 Olivetti. He only parted with it in 2009 when he sold it at auction for \$254,000 and donated the proceeds to charity. Did he upgrade to a MacBook? Like hell he did. A friend bought him the same make of Olivetti – for \$20.

Unsurprisingly, typewriters used to produce great works

of literature can command huge amounts. Late last year, Angelina Jolie tried to buy Ernest Hemingway's 1926 Underwood, used to type *For Whom The Bell Tolls*, for Brad Pitt's birthday from L.A. Police Commission President Steve Soboroff, whose collection includes machines owned by John Lennon and Tennessee Williams. The asking price? \$250,000. (The sale

didn't go through, should you have a lazy quarter mill). But a cheaper option would've been Papa's Halda portable model, on which he typed *A Moveable Feast*, when it sold for \$65,000 in 2013. Even better value? Jack Kerouac's last typewriter, a gorgeous sea-foam green Hermes 3000, which fetched just \$22,500 when auctioned by Christie's in 2010.



Jack Kerouac's \$22,500 Hermes 3000 typewriter.

SPORT

SHARK TALES

Paul Myers MEETS AUSTRALIAN
GOLFING LEGEND GREG NORMAN
TO DISCUSS BUSINESS AND LIFE
AT HIS LATEST GOLF COURSE
CREATION IN VIETNAM.

How Greg Norman must love the American newspaper reporter who dubbed him the “Great White Shark” during his first US Masters appearance in 1981. Little did the writer, or Norman himself, realise the epithet would not only stick but become the basis of a business empire worth hundreds of millions of dollars.

Today, Great White Shark Enterprises (GWSE), based in Jupiter, Florida, is the holding company of more than a dozen businesses and brands that have made Norman arguably the most successful golfer-cum-businessman in history. Far more than Jack Nicklaus, Arnold Palmer, Gary Player and other modern greats of the game who turned their hand to business when their playing careers ended.

To be sure, Norman may have underperformed on the big stage in golf, and he may be better known for three wrenching let-downs in major tournaments than his 90 professional victories and 331 consecutive weeks as world number one. But whatever The Shark did or didn't achieve on the course pales into insignificance when compared with his business success.

So much so that Norman is more motivated by the longevity of the brands that bear his name than anything else, including his own fame.

“What ultimately drives me is to ensure most of my businesses are structured so they go on in perpetuity,” Norman tells *Men's Style* late last year, immediately after opening The Bluffs Ho Tram in south-east Vietnam, the latest of 100-plus golf courses he has designed around the world. “Even upon my passing, I want the value in my brands and the position of my companies to continue to grow.”

Those brands – all adorned by the familiar Great White Shark logo

– are involved in golf course design, real estate, wine, clothing, beef, turf, sports marketing, technology, a restaurant and golf tournaments.

GWSE began in 1987 when Norman was at his golfing peak, the year after the so-called “Norman Slam” when he held the 54-hole lead at all four Major tournaments in the same year, but won only one – the British Open at Turnberry.

In retrospect, it's as if The Shark then decided if he couldn't guarantee victory on the course, he'd certainly control his destiny off it. His subsequent business results may not have captured public imagination as much as his quest for golfing greatness, but they have been far more spectacular.

Greg Norman Golf Course Design is a world leader in its field. Having a name like Norman's helps, but in this highly competitive field outcomes are more important than appearance. Some of the 77 courses he has designed (with another 37 in construction) – like Doonbeg on the west coast of Ireland, now owned by Donald Trump, and Ellerston, designed personally for Kerry Packer on his property near Scone, NSW – are among the world's best.

Others have appeared in far-flung places: Egypt, Muscat, the Saipan Marianas Islands (in the North Pacific, south of Japan), Indonesia, China, Brazil, Argentina and the Cayman Islands. Plus, of course, Australia, the United States, Canada, the UAE and South Africa.

Norman takes a close personal interest in each course design, makes two or three visits during construction and receives \$US1-2 million for his trouble.

The Bluffs Ho Tram, The Shark's second course design in Vietnam, is a classic example of using natural terrain to create a golf masterpiece, and is already considered one of the great courses in Asia.

Greg Norman Golf Course Design consumes much of his time, but such



is Norman's broad entrepreneurial success, it represents only 20 per cent of his business activities. His other ventures encompass real estate, golf-inspired sportswear and eyewear, food and beverage, a marketing and distribution business, and arrangements with Cobra Puma Golf (he was once a part-owner of Cobra), Qantas, Dow Chemical, Macy's and a new gig with Fox Sports in the US, which has engaged Norman as a commentator for the 2015 PGA Tour.

One of his passions is encouraging junior golf. In doing so, he wants to change the game at amateur level by freeing up rules and formats and golf club stuffiness that discourages youngsters from playing.

"To many young people, golf is as boring as batshit," he says. "It needs to get out of its box. To grow the game we have to make adjustments. We have to embrace the future."

Norman's fame, success and money (he is estimated to be worth between \$US300 million

'It's amazed me that because I can hit a golf ball I've been able to get to where I am.'



The first hole at The Bluffs Ho Tram in Vietnam, one of the newest courses designed by Greg Norman.

and \$US500 million) have come at a price: two failed marriages, including his second brief tryst with tennis star Chris Evert. Another price has been fame itself. Unlike almost every other Australian international sports star, The Shark can't walk down the street in New York, Paris or Rome or go to a restaurant anywhere without being recognised, and sometimes pestered. He lives in a private Florida mansion, travels mostly in his own Gulfstream executive jet, is carefully managed by a bevy of business associates when he's on the road, and has a wariness – sometimes misinterpreted – that goes with superstar territory.

His third marriage, to Australian interior designer, Kirsten Kutner, in 2010, has made him more settled than at any time in life. "I am happier than I have ever been," he says. "There is still a lot I would like to accomplish in both my personal and business worlds."

He is an unabashed success junkie, motivated (even obsessed) by achievement. His motto Attack Life says it all.

"I love life," Norman says pointedly. "I've been very lucky to experience a lot of things. It's always amazed me that because I can hit a golf ball I've been able to get to where I am, and where I've been. I never expected it. But I love it."

A SHORT CHAT WITH...



STEVE SMITH

Australian cricket's man of the moment – and new Gillette ambassador – shares some inside knowledge.

What's in your grooming kit?

The new Gillette Fusion ProGlide razor with the Flexball technology, of course, and the Gillette shaving foam. You'd also find a couple of bottles of cologne, toothbrush and toothpaste, and some hair product.

Do you style your 'do or get professional help?

I style it myself. I've changed it up a bit recently, and gone shorter on the back and sides. I think it's working well for me.

Ever visited a male grooming salon?

Sometimes in places like India where we have a lot of down time we go to the spas there and get a facial... I've done a few of those.

What else do you indulge in – watches? Art? Cars? Cigars?

I've never really worn a watch, to be honest. Down the track a nice timepiece would be good to have. [Team-mate] Davey Warner walks around wearing pretty much all the brands available on his wrist. I'm pretty simple.

How about clothes?

I try to be as fashionable as possible. My wardrobe's OK. I wore a little Louis Vuitton suit to the Allan Border medal.

What would you be doing if you hadn't made it in cricket?

I'd want to be a tennis player. Roger Federer is my favourite sportsman. I played a lot as a kid but stopped and concentrated on cricket when I was 16.



RHODES & BECKETT

TRAVEL



SURF'S UP

AS IN, YOU DON'T NEED TO SLUM IT ANYMORE WHILE IN SEARCH OF SOME OF THE WORLD'S BEST WAVES, WRITES *Elisabeth King*.

Surfing is a lifelong passion, not just a passing youthful enthusiasm. But when you're pulling in a good wage, drive a prestige car and your favourite drink is a single malt Scotch, the traditional clichés of a surfing holiday – campervans, burgers and shared, lumpy mattresses – are as appealing as a warm beer.

The days are long gone when plush resorts like The Ritz-Carlton, Laguna Niguel in California 'hid' the serious waves peeling off Dana Point from guests because surfing "was only for beach bums". CEOs and millionaires now demand luxury resorts or boats to be able to visit 'the blue room' and a new breed of specialist properties has emerged combining style and comfort with world-famous breaks... and many are surprisingly affordable.



SURFERS LODGE PENICHE

📍 PORTUGAL

The small town of Peniche offers 17 major Atlantic Ocean swells, including Supertubos – a.k.a. the European Pipeline. Laidback luxury is the key note at Surfers Lodge, open just a year, from the organic restaurant through the hip bar, massage therapist, jacuzzi and pool. The Bali Suite is the place if your partner is in tow but any room will do if your aim is to make new friends of both sexes. The all-inclusive packages are the best bet but rooms during the high season begin at \$113. surferslodgepeniche.com

CHICAMA BOUTIQUE HOTEL & SPA

📍 PERU

Chicama is the world's longest left-hand break, stretching out for four kilometres. But there are 30 other major waves in northern Peru as the big lows travel up from the south. Named after the coastline's most famous surfing attraction, this luxurious surf resort offers rates as low as \$700 for seven days. The General Manager, Miguel Vegas, is a former Peruvian surfing champion so all bases are covered – tow back services, wetsuit and board hire, lessons and daily tours to major surf spots. For wavehunters only, there's nothing else to do but surf, hang out in the gaming centre, enjoy a spa treatment and eat first-rate meals. chicamasurf.com



TADRAI ISLAND RESORT

FIJI

Forget the fly-and-flop image of Fiji. The island chain also offers more than 25 major surf spots, including Lighthouse, Cloudbreak and Vinakaland where only pros or those who surf to live should test their wave skills. The Tadrai Island Resort is the most talked-about five star resort on the Mamanucas – a group of 20 islets west of the main island of Viti Levu – where many of the major surf spots are accessible only by boat.

If you're man enough that's where you'll also find the iconic Cloudbreak but experienced surfers can also tackle Namotu Lefts and Restaurants. Tadrai has a couples-only policy and boasts only five, 100sq m beachfront villas circled by four white sand beaches. Apart from being a luxury surf base, hand-line fishing, snorkelling and hobycat sailing are also on offer. tadrai.com



PARADIS PLAGES SURF YOGA & SPA RESORT

TAGHAZOUT, MOROCCO

Essaouira hogs the limelight as Morocco's major surf town but the former fishing village of Taghazout runs a close second. Located 26 kilometres north of Agadir – equidistant from Killers and Boilers – in-house Rip Curl instructors keep a weather eye on major waves. A three hectare oasis fronting a five kilometre-long beach, the resort's Surf School offers packages for beginners and experienced sliders, an outdoor movie theatre and fitness centre. Non-surfers can take part in a yoga retreat and or enjoy spa treatments in the spa or on the beach. Careful at the bar – drinks are expensive. paradisplage.com



LORD HOWE ISLAND

Known as Australia's Galapagos for its knockout scenery, remoteness and wildlife, there are eight major surf spots on Lord Howe. Six – Blinky Reef, Cheese Graters, Cone Bommie, Harry's Left, Middle Beach and Ned's Beach – are more suited for experienced wave-riders, while weekend enthusiasts should head for Tilbry Point and Triangles.

There are only 400 tourist beds on the island and a major percentage are in luxury five star resorts – Arajilla Retreat (arajilla.com.au), Capella Lodge (baillielodges.com.au) and Pinetrees Lodge (pinetrees.com.au) – so there's no battling crowds when surf's up. If you prefer to barbeque your catch of the day – fishing is big on Lord Howe – rather than indulge in gourmet three course meals and spa services, luxury self-contained apartments offer an equally upscale alternative. Names to investigate are: **Bowker Beach House** (bowkerbeachhouse.com.au) and **Earl's Anchorage** (earlsanchorage.com).

AURA SURF RESORT

NORTHERN SUMATRA

Uluwatu, Racetracks, Temples – you've caught some of Bali's best-known waves. Now it's time to go farther afield in Indo to this surf lodge of only three traditional bungalows on the island of Pulau Simeulue. Directly in front of a world-class A-frame wave, you can keep a constant eye on 'the peak'. A maximum of only 14 surfers can stay here, so it's the perfect venue for a big boys' trip. There are 10 to 15 other surf breaks in the area, left and right, accessed by land and boat. Not five star but very comfortable with great food. aurasurfresort.com



ADAARAN SELECT HUDHURANFUSHI

THE MALDIVES

Exclusivity is now the pull at one of the most famous dedicated surf resorts in the world. A new surf management plan inaugurated at the beginning of the year limits the number of surfers allowed on the island to 45, following complaints of overcrowding. There's a perfect left – Lohis – just metres from each beach and ocean villa and the resort offers daily excursions by dhoni (the traditional local boat) to other major breaks in North Male. As keen surfers know, the World Qualifying Series was held on the island for several years at Lohis Point, so a holiday here ranks almost as a pilgrimage. A top choice for intermediate and advanced surfers. All-in packages are available from worldsurfaris.com and prices have been greatly reduced from this year. adaaran.com



SHALOHA GUESTHOUSE ON SUPERTUBES

JEFFREYS BAY, SOUTH AFRICA

Look beyond the word 'guesthouse'. When a property includes a world famous right-hand point break in its name, you know they offer surfboard, wetsuit and boogie board rental, and ample storage for long and short boards. The patio is only 50 metres from the beach and the views are spectacular. The rates – from \$142 for a large suite with floor-to-ceiling windows – are a giveaway for a five-star atmosphere and service. Amazing breakfasts and you can also organise horseriding on the beach. shalohaguesthouse.com

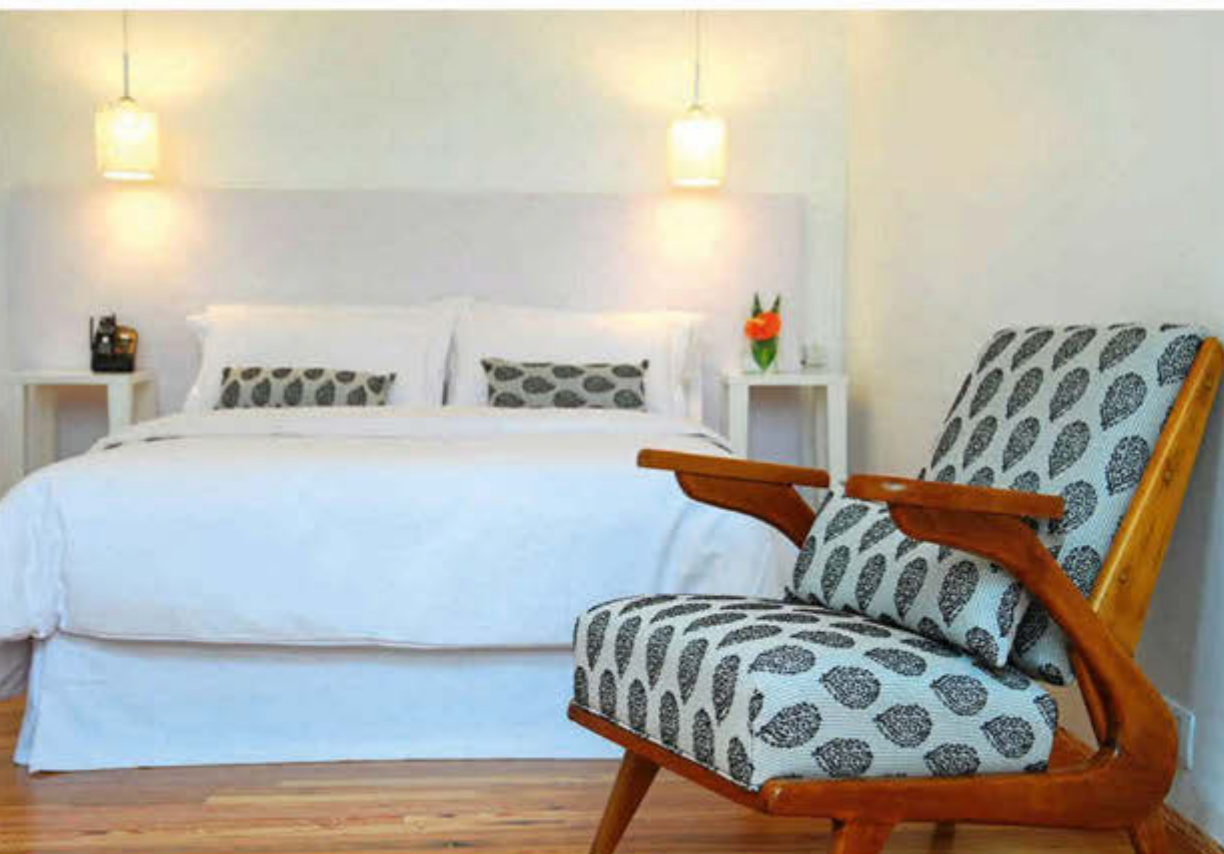


TATCHU ADVENTURES ECO SURF VILLAGE

NOOTKA ISLAND, BRITISH COLUMBIA

Never forget that Kelly Slater comes from Florida when friends ask why you're heading to the Great Lone Land to surf. Billed as "the only surf wilderness camp in Canada", pro surfer Raph Bruwiler guides you through world class cold water surf on Nootka Island, off Vancouver island. Over 1,500 metres of boardwalk link the main lodge with treehouses and a sauna. The four day surfer package – \$1,206 – includes surfing equipment hire, wildlife viewing, walks and gourmet camp food. tatchuadventures.com

TRAVEL



VAIN BOUTIQUE HOTEL

📍 BUENOS AIRES

There's been an explosion of design hotels in BA and many are frankly pretentious.

So it comes as a surprise when a property called Vain (above and top left) actually isn't. A plush 15-room hotel in an Art Deco mansion in the very fashionable Palermo district, a free glass of Champagne is available at the bar after check-in. Standard rooms are small and it's worth upgrading to one with a patio or balcony. Top value, first-class breakfasts and plenty of restaurants nearby. *From \$150; vainuniverse.com*

VALUE PROPOSITIONS

Elisabeth King FINDS THE BEST 'BUDGET' LUXURY HOTELS AROUND THE GLOBE.

Budget luxury quit being an oxymoron when the Internet became a major source of travel bookings. Keeping a tight rein on your travel budget no longer means settling for dubious digs in dodgy parts of town but you still have to do your research to get the biggest bang for your buck...



HOTEL AL PONTE MOCENIGO

📍 VENICE

From \$16 for a tea bag to dip in hot water to extortionate water taxi fares, nearly every service,

hotel and restaurant in Venice is out to make a major dent in your holiday budget. Then there's this gem overlooking a private bridge only 15 minutes walk from the Doge's Palace. Antique doors, Murano chandeliers, 18th Century reproduction furniture and an historic courtyard for breakfasts and sundowners await anyone looking for a romantic bolthole for the local equivalent of a pittance. Better yet, there's a Turkish bath and fast WiFi connectivity. *From \$140; alpontemocenigo.com*



HOTEL XENIA

📍 LONDON

Pulling up in front of a stucco townhouse in London is no guarantee of luxury as anyone who has had a horror stay in Pimlico, Bayswater and Earls Court knows. This recently spruced-up South Ken establishment is close to Harrods, Harvey Nicks and the V&A, and sports Tom Kirk chandeliers, soaring Regency-era ceilings and hand-woven cashmere blankets. The rooms are small so bear this in mind if you choose the entry level room rate. Great international staff, a top bar and first-rate English breakfasts. Book ahead for the SuperSaver 15 per cent discount with a starting price of \$235. *hotelxenia.co.uk*





HOTEL BELLECLAIRE

NEW YORK

Mark Twain and Babe Ruth once checked-in at this Beaux Art-style hotel built in 1903 as one of the ritziest properties on the Upper West Side. Owned by Triumph Hotels, the NYC-centric group responsible for The Iroquois and The Gershwin, Central Park, Columbus Circle and the Museum of Natural History are a stroll away. Following a descent into the rough diamond budget category, a multi-million dollar reno has returned the Belleclaire to its glory days. Sign up for the alerts well ahead as Triumph specialise in flash deals – rates can dip as low as US\$100 depending on the time of year. hotelbelleclaire.com



SHINJUKU GRANBELL HOTEL

TOKYO

Just over a year old and right in the heart of the Kabuki-cho bar action, this self-billed design hotel showcases art installations featuring the works of artists from all over Asia in the lobby. Awarded two black pavilions in the 2015 Michelin Guide Tokyo, all of the 380 rooms have individualised decor and some have panoramic city views. A great choice for Tokyo 'virgins', check on the room size before making a booking because the cheaper ones can be small. **Prices as low as \$135 on the major booking sites.** granbellhotel.jp



TENFACE

BANGKOK

Named after the 10-faced giant Tosakan from the Thai epic Ramakien, all of the 79 rooms are suites offering one or two bedrooms. Located in a quiet soi in the major business district near Lumpini Park, arriving guests are gifted with a Tosakan Heart – a freebie box containing a local SIM card, iPod nano video, a pre-paid Skytrain card and a taxi card. An outdoor pool, restaurant and bar, and proximity to the Ratchaprasong shopping area, are major selling points of this hip alternative to Bangkok's skyscraper hotels. www.tenfacebangkok.com/#/home



Arriving guests are gifted with a freebie box – local SIM card, iPod nano video, pre-paid train card and a taxi card.



EMPRESS ZOE

ISTANBUL

Istanbul is awash with millionaire's row hotels from the W Istanbul to the Ciragan Palace. The Empress Zoe is close to the Four Seasons in Sultanahmet and offers an Ottoman atmosphere for a third of the price. Named after the so-called bawdy Byzantine empress, the atmospheric 25-room property centres on historic Turkish townhouses backing on to a 15th Century hammam. The garden suites have their own Turkish baths and the rooftop terraces have textbook views of Hagia Sophia and the Sea of Marmara. **Budget twins from \$87 to \$101 and standard twins from \$203 – breakfast included.** emzoe.com



LE PETIT CHOMEL

PARIS

Book well ahead. Rave reviews on TripAdvisor mean this chic Left Bank hotel is often sold out. Owned by Charlotte and Georges Ferrero, who also operate the Hotel de la Paix in Montparnasse, there are only 23 rooms but expect full service – from 24 hour in-room dining through free papers and WiFi. Close to the Louvre, Notre Dame and the Musee d'Orsay... Recently refurbished, all rooms feature antiques collated by Charlotte. **From \$194;** lepetitchomel.com

TRAVEL



ALEXANDRIA



PAST PRESENT

Michael Adams VISITS ALEXANDRIA,
A CITY WHERE THE MANIC MODERN DAY
RESTS UPON AN INCREDIBLE HISTORY.

You can never see Alexandria just for what it is. That's because you can't help seeing it for what it was. As much as any fabled European city, Egypt's second-biggest metropolis is a place where the past always feels present. Alexandria retains a sense of wonder, of discovery, of existing as much in imagination as it does in reality. Not for nothing did author Lawrence Durrell dub it "city of memory".

Men's Style experienced the effect by staying at The Cecil Hotel, the perfect base to explore "Alex". Located on Saad Zaghloul Square, where Cleopatra's Needles stood for almost two millennia before they were kidnapped to New York and London, The Cecil was built in 1929 in the tradition of Europe's grand romantic hotels. In its heyday, Winston Churchill, Al Capone and Somerset Maugham were guests, and it was where Durrell introduced his pivotal character Justine in the mid-century novels that comprise his *The Alexandria Quartet*. The allure of that period echoes – in the lobby's wide marble staircases and silently gliding cage elevators,

antique furniture in the rooms with palatially high ceilings and balconies overlooking the Eastern Harbour.

But these days the Steigenberger Group owns the place and the guests are predominantly Egyptian business people attending conferences. Over breakfast – felafel, kofta, sausage, olives, pita, potato au gratin, tahini – in the graceful Le Jardin dining room you can check out sepia photos of old Alex while listening to talk about PowerPoint presentations. There's a similar past-present

dissonance when you have a nightcap at Monty's Bar upstairs. Here, in 1942, British Field Marshall Montgomery planned his campaign against Rommel's Afrika Korps at nearby El Alamein, which would be the first major allied victory since 1939 and a turning point in WWII. Now, though, it's a happy hangout for middle-class Alexandrians smoking and drinking up a storm as they listen to reverb-heavy duets performed by sultry shaabi singers.

The Cecil's rooftop is quieter, good for dinner at China House

restaurant, and offers a superb view of Alexandria. It's a great place to imagine all the history that unfolded below. Here, in 331BC, Alexander The Great celebrated his conquest of Egypt by founding the city, famously marking out the street grid with chalk and barley. But the young conqueror would go on his empire building way and die in 323BC, never having laid eyes on the most famous Alexandria to bear his name. It was his successor, Ptolemy, who made the city a legendary seat of learning, trade and architectural splendour. He built the Library of Alexandria to bring together all the world's knowledge, and, three centuries before Christ, its scholars accurately measured the world's circumference, deduced the distance from the Earth to moon and demonstrated that the brain and not the heart was where human intelligence resided. Under Ptolemy, the Lighthouse of Alexandria was erected to be as tall as the Great Pyramid and proclaim the glory of Greece to the world.

Ptolemy's heirs ruled Egypt from Alexandria for three



Opposite page, top: The Alexandria foreshore. This page, top to bottom: the Cecil Hotel; the 15th Century Muslim fort, the Citadel of Qaitbey; inside the Bibliotheca Alexandrina; Pompey's Pillar with sphinx.

centuries until Cleopatra. Here she romanced Julius Caesar, with the Roman blamed for the fire that destroyed the library, and here she later died with Marc Anthony rather than submit to the rule of Roman emperor August. The ruins of Cleopatra's palace can be seen on scuba diving tours out in the harbour's shallow waters. Napoleon landed here in 1798 and the father of modern Egypt, Muhammad Ali, transformed the nation before dying mad in Alexandria's Ras-el-Tin Palace in 1849. Just over a century later, Alexandria was the hub of Egypt's 1952 revolution, which saw King Farouk sail into exile as Nasser rose to power.

Alexandria also has a powerful connection with Australian history. It was through its harbour that ANZACS sailed a century ago. This was the first place they came ashore after departing from our shores, and, after training in Cairo, it was from here they sailed for Gallipoli. Starting on April 29, 1915, thousands of wounded would return, to fight for life or die in the city's military hospitals.

The Citadel of Qaitbey is a spectacular 15th Century Muslim fort overlooking the Mediterranean and built on the site of the ancient Lighthouse after its final collapse due to earthquake in the early 1400s. Qaitbey's courtyards today showcase granite from the ancient ruin that have been retrieved from the sea floor. Nearby, the Catacombs of Kom el Shoqafa are a step back into the elaborate funerary practices of a city that had blended Egyptian, Roman and Greek beliefs in the 2nd and 3rd Century AD. At the other end of the city – and the timeline – is the Bibliotheca Alexandrina. Located near the site of the ancient library, this majestic modern complex was built for \$US220m and opened in 2002. It's amazing from the outside – on the harbour side it looks like a massive flying saucer has embedded itself in the earth, while its huge rear curving wall is adorned with 4,000



ALEXANDRIA'S ANZACS

Not far from the Bibliotheca are the Chatby and Hadra war memorial cemeteries.

Immaculately maintained by the Commonwealth War Graves Commission, here you'll find the final resting places of nearly 600 Australian servicemen from WWI and WWII. In this WWI centennial year, it's those from Gallipoli that hold particular poignancy. These were the boys and men who lived long enough to be transported back from the battlefield to Alexandria's military hospitals, only to succumb to their wounds. Simple Rising Sun headstones – erected to replace original wooden crosses – bear messages that are heartbreaking for any number of reasons: "He was one of the best", "Death is swallowed up in victory", and, inevitably, "For God, King and Country." The Chatby and Hadra cemeteries also serve as grim reminders that surviving WWI's actual hostilities wasn't a guarantee of seeing Australia again, with graves including those who died of disease after the guns had fallen silent and those killed in the 1919 Egyptian uprising.

ancient and modern symbols and letters from 120 different cultures. Inside, the Bibliotheca offers the world's largest open reading room containing some two million books over 11 cascading levels. If there was any doubt that Alexandria contains the modern alongside the ancient, the library is one of only two locations in the world that archives the Internet every few days.

Alexandria isn't all monuments and memories. The city buzzes with markets and shops, with entire streets given over to particular products – one is devoted entirely to shoes while the next sells nothing but electronics. One such avenue is given over to animals – rabbits, pigeons, chickens – awaiting selection for on-the-spot halal slaughter and roasting. If that's not your thing,

It was from Alexandria the ANZACS sailed for Gallipoli a century ago... and the wounded would return there.

Alex offers plenty of restaurants, from chains like Roastery to the marvellous Abdelwahab Village For Groll, which serves the best Egyptian food you could hope for.

But for history, refreshment and people watching, the Corniche is the place to be. Athinios, operating since 1900, has a grand upstairs dining room where you can chill with a cool drink or, should you fancy it, a sheesha tobacco pipe. Calitheia, open since the 1930s, is also worth a visit for its Greek food. Expect to pay about \$A110 per night for a balcony view room at the Cecil, breakfast included. Meals and drinks are typically one-half to one-third Australian prices. A day tour, with guide and driver, will set you back around \$A50, plus small entry fees to attractions.

MOTORING



The interior and exterior design of the Holden Calais V rivals that of any of its high-priced European competitors.



HOMEGROWN HERO

Curt Dupriez ON WHY HOLDEN'S CALAIS V IS ONE OF THE LAST GREAT VALUE-FOR-MONEY CARS TO BE PRODUCED IN AUSTRALIA.

While the demise of local car manufacturing has been nothing less than painful, often overlooked is just how good the current and final crop of homespun cars are. When tools are downed in 2017, there'll be few finer testaments to Aussie-made four-wheeled legacy than Holden's flagships of its outgoing large-car Commodore range, the VF SS V-Series Redline and Calais V-Series.

The Lucky Country has produced faster, more powerful, more luxurious and generally more heroic torchbearers but it's the updated-for-2015 Calais V that comes closer than any of

them in delivering the "world-class" product Holden has promised since Commodore's fledgling '70s versions.

When it comes to mixing it with highly exulted Europeans such as Audi A6, BMW 5 Series and Mercedes-Benz E-Class for all-round motoring goodness, Holden's latest luxury range-topper is its most convincing and genuine effort to date.

The 2015 update is a lightweight enhancement of 2013's impressive VF range and a comprehensive massage of 2006's radically redesigned VE, nicknamed the Billion-Dollar Baby due to GM's

enormous investment chasing what transpired as less-than-successful global exports. What really shines through in the new car is how much effort Holden has made to produce a vehicle for a first-world nation afflicted in parts with third-world road conditions. It's things you won't find in the advertising headlines: keenly struck ride and handling balance, superb electronic safety calibration, low NVH (noise, vibration, harshness). There's an all-round refinement to the Calais V that deftly equips it for taming the Australian open road in a way few imports at even double its price can match.

Available in sedan or wagon form, the V-Series distinguishes itself from regular Calais by favouring 19-inch wheels over 18s, though both share the same slick, lashed-with-chrome exterior styling that's easily the classiest act of the updated VF range. In four or five-door body styles, there's nice blend of finesse and muscular purpose.

The design inside is certainly more lavish than many of Calais V's more restrained German contemporaries, blending a variety of rich and soft-touch materials and colour shades, while the heated eight-way-electric front seats are sumptuous and a match for any German rival under a six-figure price tag.

Helping the cause is the lavish Calais V equipment list. Carryover from VF includes a techy multifunctional head-up display, electronic parkbrake, an 8.0-inch touchscreen with GM's slick MyLink infotainment functionality, standard sat-nav, app-based digital and internet radio, voice-controllable Bluetooth with audio streaming via the nine-speaker Bose audio system, Isofix child seat anchors and reversing camera with sensors. Safety features such as six airbags, lane departure and forward collision alert systems contribute to Calais V's safety credentials – a full five-star ANCAP safety rating.

The long features list strengthens Calais V's hallmark value quotient. Powered by the evergreen direct-injected 3.8-litre V6, good for 210kW and 350Nm, the Calais V sedan (in auto-only form) wants for \$47,990. You'll struggle to find a better value-for-money prospect in any new car showroom right now.

The Aussie love for V8s is catered for in a 6.0-litre version of the four-door producing 260kW and 517Nm of boat-pulling torque. Also auto-only, the bent-

eight Calais V is \$53,990.

It is a big car yet, around town, the Calais V doesn't feel as huge and wieldy as you might expect.

It's an extremely comfortable and untasking car. The real class act is not merely how composed and unfettered it is over all manner of road imperfections, but also how quiet it is. It's bona-fide premium feel owes much to how little noise penetration there is from the outside world, how nicely it cocoons occupants. This generation offers serenity to proceedings that Calais past haven't quite achieved.

All of this suggests a fair degree of compromise in driving enjoyment. Sure, it's no thrill machine, yet it's a capable performer and far from dull. Its newly enhanced electric power steering system offers clarity and a connection to the road that

You'll struggle to find a better value-for-money prospect in any new car showroom right now.

Falcon can't. And despite its weighbridge ticket, the Calais V is surprisingly nimble on its feet, is surefooted and asserts a keen agility when pushed with spirit through backcountry curves.

So while its news to no one that Australia has long offered suitably sized alternatives to pricey imports for a fraction of the price, the Calais V has become a proper luxury car competitor on merit. And on more levels than many buyers might imagine. All while offering value rarely matched in new car circles.

At the risk of beating a well-worn cliché, it's better late than never. **men's style**

PREMIUM PEOPLEMOVER

The BMW 2 Series Active Tourer won't set your pulse racing but provides practical European panache at a great price, writes Curt Dupriez.



As ground-breakers go, the 2 Series Active Tourer is certainly a biggie for BMW.

The company's headlong dive into MPV (multi-purpose vehicle) territory has the Munich marque backpedaling on its once long-held stance that it would never build a front-wheel-driven car.

While that's enough to have many brand purists crying "heresy!", it's also the first BMW to be offered with a three-cylinder engine. Further, this utilitarian, people-moving van-cum-hatchback flies in the face – more so than any car in its range – of the carmaker's long-held "ultimate driving machine" mantra.

Like Mercedes-Benz's B-Class, the Active Tourer blends high-roof spaciousness, versatility and family friendliness with premium feel and appointments. It's something of a rarity in the booming small-size SUV market, whose numbers mostly comprise cheap-and-cheerless four-wheeled appliances.

Brand cachet for a bargain basement price is another lure. Landing a practical and utilitarian BMW in the driveway for the entry 218i petrol model's \$44,400 ask (plus on-road costs) has huge appeal.

The 218i's performance won't set the world on fire but its 100kW/200Nm 1.5-litre three-cylinder, mated to a six-speed automatic transmission, delivers

a combined fuel consumption claim of 5.2L/100km.

What it lacks in fire, the 218i compensates for in fruit. It's particularly well appointed for an entry-level German: 17-inch alloys, satellite navigation, dual-zone climate control, a powered tailgate and a host of safety and convenience features such as automated parking, a reversing camera, lane-departure warning and urban (low-speed) automated collision avoidance braking.

The mid-range 218d, at \$47,800 (plus ORC), offers the same level of specification as the petrol model while adding a torquey turbodiesel 2.0-litre engine boasting 330Nm to supplement its 110kW. Rounding out the range is a pair of 2.0-litre turbo-petrol four variants offering slick-shifting eight-speed automatics. The 220i, at \$50,900 (plus ORC), adds a bit of sporting driving purpose via 141kW/280Nm and 18-inch rolling stock. The range-topping 225i, though, plies a potent 170kW and 350Nm and is claimed to march to 100km/h from a standstill in just 6.6 seconds.

A pulse-raiser it isn't. But the Active Tourer certainly sculpts premium German appeal into a practical, urban-friendly form ideally tailored for the dads among us, and leaves enough fat in the budget to allow for a weekend funmobile.



The Active Tourer's rear seating is 40:20:40 split-foldable, allowing easy access to a generous 468-litre boot space.

men's style

A DAY AT THE POLO

INSPIRED BY STELLA ARTOIS, THOSE WHO ATTENDED THIS YEAR'S POLO IN THE CITY BROUGHT A TOUCH OF RED TO THEIR LOOK.



Around the nation in November and December, well-dressed people attended the Stella Artois Polo Lounge as part of the annual Polo In The City tournament, where some of the country's finest polo players mounted their glossy steeds to do fierce battle in front of an enthusiastic audience. Fully embracing the invitation to dress chic casual, in true Polo style, a number of guests had snared one of five prizes awarded to each of the events around Australia, which included access for three friends to the Stella Artois Polo Lounge, a complimentary chalice and picnic hamper. For access to extended galleries from the Polo In The City events in Sydney, Brisbane, Melbourne and Perth, visit lasociete.com.au



The crowd in the Stella Artois Polo Lounge at this year's Polo In The City events more than lived up to the event's famed sartorial standards, bringing their best marquee looks to the largely al fresco event.





STELLA STYLE

Guests at this year's Polo In The City events were encouraged to incorporate the signature red that distinguishes the premium beer's famous label. The result was a stunning array of striking red dresses, skirts, shoes and headpieces for the ladies, and ties, bowties, scarves, shirts, tailored jackets and chinos for the men, mixed and matched against blues, greys and camel tones. Clearly plenty took inspiration from the polo shoot in last issue's *Men's Style*!



SAVOURING EVERY SIP, STELLA ARTOIS, A CUT ABOVE

LA SOCIÉTÉ – a place where you have access to a unique range of exclusive events and much more. Join us and you could experience the noble sport of Polo or gain access to PGA golf courses. Go ahead, join La Société and start exploring a world of possibilities.

STELLA ARTOIS



HAVE WE ENTICED YOU YET? VISIT
LASOCIETE.COM.AU
FOR FURTHER INFORMATION

Get the facts **DRINKWISE.ORG.AU**

SABA.COM.AU



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men's style

ON T R E N D

ALL YOU NEED TO KNOW TO LOOK THE PART EVERY DAY



SHOW TIME

THE LOOKS THAT MATTERED FROM
THE RECENT AUTUMN WINTER
SHOWS IN EUROPE.

Visible male genitals during the Rick Owens' show in Paris in January may have garnered all the headlines from the clutch of European menswear shows presenting Autumn/Winter collections, but away from that sensationalist offering, most brands produced solidly progressive looks. General themes of individual and personal style, unusual combinations, urban "uniforms" and non-conformity were mined by a number of labels as creative inspiration, while technically innovative and ecologically sensitive fabrics and materials were also a salient theme. Statement outerwear, deconstructed suiting, subtle prints and unisex pieces were also a common thread among a number of shows. For our highlights of the season, head to *page 72*. >>

GET THE LOOK



LEVI'S

In the recent release of 501 CT Jeans, Levi's recognised that their customers have always "customised" their 501s.

Be it patching them, cropping them, painting them or tailoring the legs for a closer fit, with Levi's 501 CT, the famous brand has now decided to do the customising work for the consumer.

In a range of authentic denim washes, the new 501s have an upsized waist and more tapered knee-to-ankle, reducing the leg opening.

Depending on your preference, wear them down-sized, true-to-size or up-sized. The effortless cool of Levi's lives on.

www.levi.com.au

Levi's shearling jacket,
\$189.95, denim shirt,
\$119.95, 501 CT
'Dalston' jeans, \$149.95;
Paul Smith belt, \$180;
Lacoste trainers,
\$199.05.



COACH

The premium New York brand remixes and personalises American originals with its Fall 2015 Men's range. Inspiration is taken from the individuality and energy of the Beastie Boys, of Steve McQueen and Gus Van Sant, and a sense of freedom inherent in the cinematic vision of the American landscape.

It's a collection aimed at the man comfortable with his own style and engaged with fashion, and who prizes luxe craftsmanship driven by functionality. The end result is a relaxed and effortless look built on cult wardrobe pieces.

australia.coach.com

Coach jacket, \$1,680,
'Bleecker' bag, \$1,110,
sunglasses, \$360,
and belt, \$265;
Paul Smith shirt, \$175;
Ben Sherman jeans,
\$119.95.

GET THE LOOK

EDOX

First launched in 1965 and aimed at the serious diver, boutique family-owned Swiss watchmaker Edox has re-engineered its HydroSub model for modern times.

Still aimed at those who would employ it as a professional tool, the relaunched HydroSub features the distinctive 'Master Lock' crown protector system – in this version, a hard-to-miss orange-coloured metal protector that slides down to guard the screw-locked crown in tough conditions.

And as it did when launched, the Edox HydroSub remains water resistant to 500m, thanks to gasket-sealed sapphire crystal, screwed-in caseback and screwed down crown with double O ring. A technical yet still streamlined piece.

www.edox.ch



Edox 'HydroSub' watch,
\$2,150.

H&M sweater, \$59.95;
ASOS pants, \$77;
Paul Smith scarf, \$245,
and belt, \$215.



SAND tux jacket, \$389,
shirt, \$339, pant, \$389,
and pocket square,
\$39.95.

SAND

The Danish brand from Copenhagen is gaining a dedicated international following thanks to assured and clever melding of formal and casual through its collections.

This printed tuxedo is the perfect illustration of SAND's 'new tradition' approach - urban cool married to sharp, modern tailoring of high quality European fabrics.

Prints are a cornerstone of the newest collections, rather than a nod to trend. Sleek Danish design of quality Italian fabric - the appeal is obvious.

sand.dk



ON TREND

GET THE LOOK

Ben Sherman jacket,
\$399.95, shirt, \$129.95,
tie, \$69.95, pants, \$200,
pocket square, \$29.95,
and watch, \$139.95.

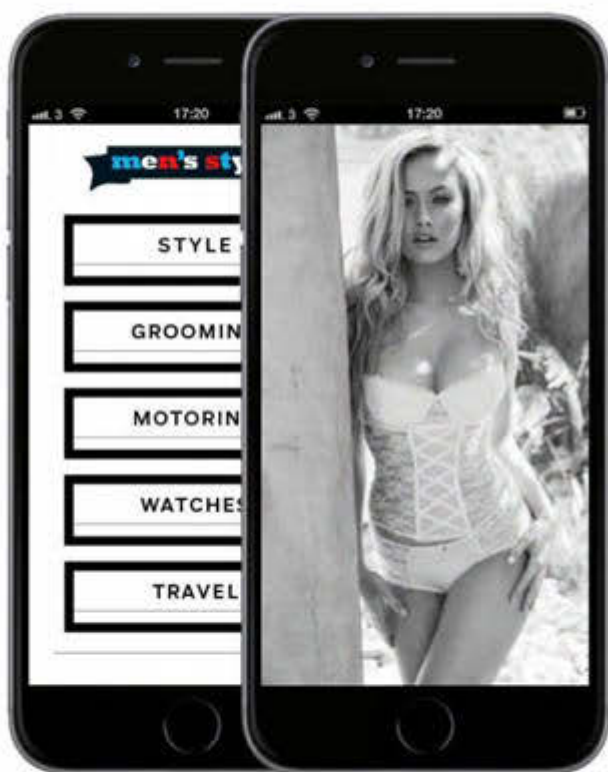
BEN SHERMAN

There are times where you need a suit that sells your corporate credentials on arrival... and then there are those times where you want a suit that helps a man portray his inner English-professor-meets-country-squire. This slim-fitting olive green one from the always on trend yet ever-accessible Ben Sherman range can see you through multiple occasions this Autumn and Winter, and is versatile enough to be teamed with a variety of shirt prints and patterns, as well as pocket squares. University-educated females will love it, guaranteed.

www.bensherman.com.au

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Scan this page with the **viewa** app to get Men's Style on your mobile now.

GROOMING

TURN UP THE VOLUME

TECHNOLOGICAL INNOVATION IS THE MOVEMENT OF THE MOMENT IN HAIR AND BEARD CARE, FINDS *Elisabeth King*.

Haircare brands are borrowing heavily from skincare breakthroughs.

Today's men are demanding hair products that provide more benefits than just cleansing and conditioning to look their best to compete.

What's good for the skin is good for the hair and R&D boffins are packing shampoos, styling aids and serums with proteins, anti-ageing ingredients and UV protection.

We've tracked the latest technologically improved formulas for daily care products and tools that add volume, thicken thinning hair, repair damage and allow you to be "self-expressive" with better results.



THE BEARD EDIT

Facial hair from three-day growth to the full sea captain's bush has become a year-round constant, and that's why there is a flood of new beard grooming and care products unseen since the last major heyday of face fuzz in the late 19th Century. The same rules apply – to avoid looking like a feral backwoodsman, regular care is mandatory...



GILLETTE FUSION PROGLIDE WITH FLEXBALL TECHNOLOGY

Wayward cheek and neck hairs can ruin a sculpted beard. Inspired by 'Shave Face' – the contortions men go through to make their razor reach every part of the face – Gillette have added Flexball Technology to the popular Fusion model so that the blades move to meet facial contours rather than vice versa. Also, improved ergonomic grip and four-way flex. **\$16.49; supermarkets and pharmacies.**



1 LYNX DUAL 2 IN 1 SHAMPOO + CONDITIONER

The brand that every teen male cut his grooming teeth on is chasing older guys. In a bid to ditch its testosterone-fuelled image, Lynx has ambitions to become a full grooming brand for young professional men. A six product haircare range is the opening gambit, including this 2-in-1 formula that cleans and moisturises hair in one fast action. A top addition to a gym bag or any other occasion when time is short. **\$7.99; lynxau.com.au.**

2 HAIR NUTRITION INSTANT REPAIR GEL CAPSULES

Even if your hair is full and thick, it can end up like Doc Brown's mane in *Back To The Future*. Long-term damage, too much blow-drying and product build-up is an even more toxic mix for men with fine to medium-textured hair. Simply pop a capsule to instantly perk up strength and vitality for shinier, healthier hair. **\$9.95; hairnutrition.com.au**

3 HEAD OF HAIR HIGH NUTRIENT SCALP SPRAY

Sun damage and a scalp battered by sea water or chlorine can fast-track the moment every man dreads – the discovery of thinning hair. This high protein spray not only stimulates circulation in the scalp, it energises cell renewal to strengthen hair roots and anchor new growth. **\$79.95; headofhair.com.au**



4 FUDGE COOL MINT SHAMPOO AND CONDITIONER

By the end of summer your hair needs a detox as much as your body. Too much partying, hanging out at the beach and lack of sleep can leave hair as dull as an arthouse movie. Containing menthol and peppermint to stimulate the hair follicles and produce a wake-up tingling sensation, grapeseed oil and birch tree extract keep oiliness at bay and potent antioxidants reboot your hair from roots to tips. **Both \$19.95; (03) 8545 2718.**

5 PATRICKS M1 AND M2 MATTE FINISH

You can fiddle around with cheap styling products with hit or miss results. Or you can opt for the gold standard – Patrick's luxury men's haircare range which includes these world-first styling products. Both offer an ultra matte finish with reworkable hold. M1 delivers a light hold and M2 a medium hold. The gamechanger is that the dynamic duo also contain Patrick's Recovery Complex (PRC) which targets hair loss, hair growth, scalp health and UV protection. Great scents, too. **Both \$60; patricks.com.au**

6 KMS CALIFORNIA HAIRPLAY MESSING CRÈME

Whatever your hair type, looking finished yet stylishly unkempt is an art that's tough to master without the right tools. This all-in-one performer has an easy-use pliable formula with a Goldilocks hold factor – just right. A bendable styling polymer and non-oily wax dish up texture that stays workable for hours. **\$33.95; kmscalifornia.com**

VS FOR MEN LITHIUM PRO STUBBLE TRIMMER

Exact precision stubble control is the promise and this European-designed tool delivers the goods. With a motorised stubble comb and electro-chemically sharpened blades, you can keep whisker growth totally in check via the contouring flex head. A three-year warranty seals the deal. **\$109.95; vsformen.com.au**



L'OREAL MEN EXPERT HYDRA ENERGETIC PURE MOISTURISER FOR 3-DAY BEARDS

Spruiked by AFL golden boy Jimmy Bartel this indispensable gel solves a real problem – how to keep your face hydrated without leaving beads of moisturiser in your beard like stray breadcrumbs. Fresh on contact, the formula contains anti-itch and facial hair softening ingredients while keeping skin nourished and supple. **\$14.95; 1300 659 359.**



TOM FORD CONDITIONING BEARD OIL

Billed as a new way to wear scent, this twofer is non-greasy and conditions facial hair with an exclusive blend of almond, grapeseed and jojoba oils for lustrous designer bristles. Available in three fragrances – Neroli Portofino, Tobacco Vanille and Oud Wood. Finish with the Tom Ford Beard Comb (**\$52**) for super smoothness. **\$70; davidjones.com.au**

FRAGRANCES



THE LUX FACTOR

Elisabeth King ON THE NEW BREED OF FRAGRANCES
RAISING THE BAR FOR MEN.

Everywhere you look from fashion through liquor and even M&Ms, brands are trading up to a new luxury positioning. Belvedere and Grey Goose, for example, have given a flavourless mixer the same cachet as a single malt Scotch. The same shift is happening in fragrance.

The days are long gone when it was enough to slap a logo on a scent for it to be a luxury item. At the top end, the fragrance market has segued from an offer-driven to a demand-driven model. More and more men are willing to pay higher prices for fragrances that mean more to them and for more creative blends

that express the leading luxury markers – individuality and exclusiveness.

Collections are carving out new ground in men's fragrances. Taking a cue from the luxury whisky market, where variants are defined by the number of years they have been aged, perfumers are pushing the boundaries by offering a lineup of scents using rare and unique ingredients. Heritage and craftsmanship are front and centre as more men upgrade from generic scents to what's called an "experi-sense" that reflects their personality and ambitions.

»

1. CREED ABERDEEN LAVANDER

Aberdeen isn't a byword for untamed sensuality like Rio. Neither is lavender. But don't let preconceptions keep you away from this aromatic fougere with earthy, seductive overtones. Elegant, classy and with impressive staying power, this no-fault juice is part of Creed's limited edition Acqua Originale lineup. Expertly crafted and suitable for round-the-clock wear, it makes women feel protected and looked after. **\$385; *libertineparfumerie.com.au***

2. TOM FORD PRIVATE BLEND LONDON

Tom Ford takes a break from a recent spate of Italian-style scents. This sultry, animalic fragrance was created to celebrate the launch of his Knightsbridge menswear store. Apart from oud, all the overtones of a gentleman's club are present and correct – leather armchairs, polished wood floors and real fires. Potent with a 'dirty' note, this complex blend is saved from being too sensual by a heady floral heart centred by geranium. Start sparingly. **\$295; *Harrolds and selected David Jones***.

3. PENHALIGON'S BAYOLEA EAU DE TOILETTE

A modern re-mastering of the toney Brit brand's classic Bay Rhum scent, one or two spritzes is all you need for instant class and confidence. A citrus opener of lemongrass, mandarin and tangerine is backed by woods, musk and moss in the scent equivalent of a crisp, white, custom-made shirt. Retro with a metallic modern twist, go the whole hog with the new 11 product grooming range, including conditioning shave cream and cleansing mask. **\$174; *agencedeparfum.com.au***

4. FERRAGAMO TUSCAN SOUL CONVIVIO

Ferragamo's tilt at the collection concept is Tuscan Soul – a lineup of four fragrances inspired by the most fantasy-filled chunk of Italian real estate. Nosed by Fabrice Pellegrin, this citrus/green/spicy scent is the most manly of the quartet. Grapefruit, cashmere and cypress woods will make any evening more convivial. **\$230; *selected Salvatore Ferragamo boutiques***.

5. ISSEY MIYAKE EXPEDITIONS

Issey Miyake has made millions out of reinventing his 21-year-old woody/aquatic blockbuster – L'Eau d'Issey Pour Homme. A new ingredient or two is usually the strategy to rev up renewed interest. This year's pitch is Expeditions – a limited edition trio linked to the gypsy in your soul – Expedition Sport Polar (icy-fresh; **\$84**), Expedition Oceanic (a metallic ozone; **\$89**) and Expedition Austral (a night-time juice amped up with amber, wood and vetiver (**\$89**)). **From department stores**.

6. ERMENEGILDO ZEGNA PERUVIAN AMBRETTE

The seventh offering in the luxury Essenze Collection benefits from distribution beyond the Italian suit-maker's boutiques. What's ambrette? Short for ambrette seed, it's the only plant-based ingredient that mimics the sexy musks of yore. One of the rarest and most costly fragrance ingredients, the Peruvian type is the Bugatti version and teams with citrus, black pepper, suede and woods for a very impressive blend that doesn't put a foot wrong. **\$250; *selected David Jones and Zegna boutiques***.

DESIGN TREND

The major designer brands are also dialing up new launches with more individual notes. Woods, spices and other traditional elements are on the rise as the leading players offer more sophisticated juices inspired by the artisanal trend.

CALVIN KLEIN REVEAL MEN

Ship ahoy. Yours might come in, too, with the raw salt and boozy notes of Calvin Klein's first completely new men's fragrance in some time. Taking aim at the younger crowd, there's also plenty of sultry fruit accords to help recreate the skin-on-skin coupling in the ads starring Charlie Hunnam and Doutzen Kroes.

From \$80; *department stores from March 22*



BOTTEGA VENETA POUR HOMME EXTREME

A re-worked, rather than a more intense version of Bottega Veneta's first fragrance for men. Model Zak Steiner is again the frontman for a refined juice that ramps up the subtlety and sensuality with 'louder' labdanum and spicy pimento notes. More oomph doesn't mean disqualification from professional wear, though.

From \$115; 1800 812 663.



DAVID BECKHAM INSTINCT GOLD EDITION

It's tough to argue with success.

The first fragrance from Golden Balls remains a hat trick effort with 10 million bottles sold since its 2005 release. This seventh limited edition celebrates 10 years as one of the best-selling men's celebrity fragrances ever. Masculine and sexy, the re-tweaked heart packs a new punch with cardamom, rosemary and juniper. An – ahem – posh product for an everyman's price. **\$39; 1800 812 663.**



BURBERRY BRIT RHYTHM FOR MEN EAU DE TOILETTE INTENSE

The 2013 version quickly built up a rep for good projection. As with many fragrances now, there were rumblings from the perfumaniacs about its longevity. This deeper version of BBR echoes the mild yet wild-at-heart appeal of the original but extends wear up to eight hours. It's reminiscent of Armani Code and Gucci Guilty yet a fresh, leather-rich spice bestows its own signature footprint. **From \$95; *department stores***.

FALL/WINTER 2015 SHOWS

RUNWAY
MOMENTS

HIGHLIGHTS FROM
THE MOST RECENT
ROUND OF EUROPEAN
MEN'S SHOWS.



<<



BOTTEGA VENETA

Dark hues and unexpected combinations characterised Tomas Maier's Fall 2015/16 collection for Bottega Veneta. Blues, greens, greys and russet reds were set against highlight pieces in camel, yellow, orange, purple and pink. Garment materials included shearling, suede, calf, lambskin, double faced wool and cashmere, heavy cottons and washed wool gabardine. The collection, Maier says, is about "clothes that have lived a life and convey a sense of personal history and non-conformism."

ZEGNA

The uniform of the "eco-leader" exercised Stefano Pilati's mind in conceiving Ermenegildo Zegna's Autumn/Winter 2015 collection, reasserting the brand's long-term interest in environmental sensitivity in terms of production and natural fibers. Jackets with softly sculpted details, pockets pleated or gathered, worn with tailored pants, and shoes and boots covered by protection elements comprised some of Pilati's leisure-focused "uniform".



CALVIN KLEIN

Outerwear took centre stage in Italo Zucchelli's Fall 2015 presentation, realised in extreme proportions and rich fabrics like bonded flannel, mélange wool and cashmere, and printed tweed. Zucchelli's famous love of a monochromatic palette, inspired by black-and-white films, was

everywhere in double breasted overcoats, parkas and capes with cropped shearling collar aviator jackets. Smooth calf and patent leather field boots were added to portray rugged utilitarianism and statement masculinity.



GUCCI

Gucci Men's Fall/Winter 2015/16 collection was tagged 'Urban Romanticism' and celebrated individual style in all its idiosyncrasy. The collection attempted to blur the masculine/feminine divide as it is reflected by today's youthful, urban non-conformists and modern romantics. In doing so, there was a touch of underground bohemia running through the looks – dark, slender suits over loose-fitting, crepe-like shirts, with slippers and sandals, interspersed with a boldly patterned suit as pictured.

PRADA

Shades of grey, black and navy dominated in a show where Miuccia Prada explored the cross-pollination between menswear and womenswear, sending looks for both down the runway. The men appeared in sharp and slender silhouettes, still channelling Prada's favoured Minimalist aesthetic but offset by fabrics that mixed shiny and matte finishes – a series of contemporary uniforms for work and travel and play. The impression left was of a highly edited, closely honed range from one of fashion's major influencers.



PAUL SMITH

The adventures of modernist artists Josef and Anni Albers – in particular their travels in Mexico – inspired Sir Paul's Autumn/Winter 2015 collection, with tonal suits in oatmeal, grey and light peach put against brighter hues of orange and green. A striped triangular motif is used on silk scarves, jacquard knitwear and light cotton shirting, and developed further on wool outerwear, cashmere blankets and tailoring. Wide shoulders, peak lapels and high breaks in suit jackets recall a 1970s silhouette.

COACH

Of the Fall 2015 Coach men's collection, Creative Director Stuart Vevers says: "The collection reinforces the story that started with the womens' collections last Fall – elevating the familiar, exploring the tension between utility and luxury with luxe craftsmanship that's driven



by functionality. American silhouettes, pieces that you know, reinterpreted with a new hand for a guy who's comfortable with his individual style, participates in fashion and the cult of recognizable clothing archetypes that are re-imagined with a luxury perspective." **mens**

BRANDS

ON YER BIKE

WITH ITS FASHION-MEETS-FUNCTION COMMUTER LINE, LEVI STRAUSS & CO REMAINS EVER FAITHFUL TO ITS BRAND DNA.



Cougar Canvas Eco pants, \$159.95.



Five-pocket City jean, \$169.95.



Windbreaker III jacket, \$199.95.



Trousers short, \$119.95.



‘Great design should make life better... that’s how we approach it.’

Levi Strauss and Co is a brand synonymous with utilitarian wear. Its 140-year plus history is founded in functional, highly wearable workwear, beginning with the creation of the first blue jean in 1873, the iconic garment that became so beloved of farm workers, railwaymen and cowboys.

And so, in an increasingly urbanised world, it was a natural development for Levi's to take inspiration from its history of performance workwear and create the Commuter line – aimed initially at city bike commuters – which debuted in 2011.

The first collection, inspired by the desire to retain the brand's famed functionality without

compromising style, proved to have broader appeal than just those riding bikes to work. It was also more widely adopted by those with active, urban lifestyles – people who liked to be, or had to be, on the move in the cities in which they lived.

Employing technological advances in fabric and utility, the Commuter range offers weather and stain resistance; is reinforced for day in, day out toughness; woven with stretch for mobility; and built with rider storage and reflective tape for convenience and safety.

“With Commuter, we really make product for our core city bike commuter,” says Jonathan Cheung, Senior Vice President,

Apparel Design, Levi's Global. “There is a need to look good and feel confident on and off the bike, but we don't think about appealing to anti-lycra people or anything like that. Great design should make life better, and that's pretty much how we approach it.”

Now launching a full Women's Commuter collection, again in technically innovative and durable fabrics, Levi's 21st Century mission remains guided by some of the key words that shaped its original 19th Century mission: utility, mobility, comfort and style. In the end, there's no need to wear lycra for the self-powered journey to work.

Led by cyclists within the company's own Design, Merchandising and Marketing

team, who collected ideas and suggestions from their fellow bike riders, the Commuter line took shape as a natural expression of Levi's consistent quest for workwear that performs. An approach as much admired as it is copied.

“Levi's was born out of performance,” observes Cheung, “with a riveted denim pant being the best performing workwear of its day over 140 years ago.

“As our lives change, jeans continue to perform... jeans are one of the few things that can be worn by so many different people, for so many different occasions, across so many different continents and climates. If life is a sport, then that's a super performance garment right there.” **WWD**

SWING TAGS



CARTIER

Brisbanites are now able to experience the full Cartier experience with the famed French Maison opening its first boutique in the city at the corner of 172 Edward St.

The two-storey, 300sq m boutique, conceptualised by Parisian architect Bruno Moinard, includes the traditional stone façade synonymous with Cartier boutiques worldwide. Inside, the interior is designed to exude luxury via a quiet elegance.

Fine jewellery, timepieces, accessories and bridal collections are showcased within the contemporary and stylishly appointed store, decked out in warm hues.

A private viewing room and bridal salon on the first floor also offer a heightened and bespoke service experience.

cartier.com



BAUME & MERCIER

This new model in the Hampton collection is one of two celebrating the line's 20th anniversary this year.

These self-winding autos in satin-finished steel cases truly reflect the Hampton's understated elegance, with the recessed surfaces at 3 and 9 o'clock on the rectangular case complementing the unique domed watch crystal. The gold finished numerals and sword-shaped hands set against an off-white face are eminently tasteful, the front-of-house for a Swiss manufacture mechanical automatic caliber, visible through the transparent caseback. On a brown alligator leather strap, this is the ideal watch to wear with your best blue suit.

\$3,200;
baume-et-mercier.com



THOMAS SABO

Necklace chains, rings, cuffs and bracelets maybe be the items many men are familiar with when they consider the name Thomas Sabo, but timepieces and more formal accessories such as cufflinks are growing as part of the brand's men's offering. The new SS2015 collection includes The Rebel Cufflink, a range that comprises a number of edgier styles of cufflink for the man who wants to bring some attitude and some "rock" to his dressier looks. From skulls to Union jacks and animal heads, these are cufflinks that bring a bit of danger to the ensemble.

\$349 (top), \$399 (below);
thomassabo.com



NEW CLASSIC

BOASTING A RICH HERITAGE BUILT ON COMFORT AND FASHION VERSATILITY, THE LEGENDARY CONVERSE JACK PURCELL IS RENEWED WITH ITS MOST PREMIUM VERSION SO FAR.

For the dedicated *Men's Style* reader, the history of the Converse Jack Purcell shoe is not an unfamiliar tale – told in some detail in our Winter 2014 issue.

It's the sneaker, you'll remember, favoured in the 1950s by Hollywood legends like James Dean and Steve McQueen, who popularised it by wearing it unbidden in magazine photoshoots, effortlessly distancing it from its humble origins as a badminton shoe developed initially by Canadian badminton champion Jack Purcell in 1935 as part of a sponsorship arrangement with BF Goodrich.

Converse purchased the rights

to the Jack Purcell brand in the 1970s, making it a vintage companion piece to its famous Chuck Taylor All Stars. Since that time the Converse Jack Purcell has remained a canvas sneaker with a unique appeal.

But now there's a new chapter in the rich heritage of this iconic and versatile shoe, as Converse release a significantly updated version of the sneaker loved by today's collectors and fashion curators. Dubbed the Converse Jack Purcell Signature sneaker, the new model is considered the most premium expression of the Jack Purcell line to date, with 18 new features.

Retaining the heritage, simplicity, practicality and

fashion versatility – as well as the distinctive 'smile' across the toe – of its forebears the new Jack Purcell now includes innovative features such as two-ply duck canvas and a streamlined toecap, providing extra comfort as a key benefit to wearing a pair.

"The new Converse Jack Purcell Signature sneaker is the result of a truly premium and modern offering for today's consumer," says John Heinrich, Converse Jack Purcell Senior Designer. "Our attention to detail in each product benefit – such as the herringbone patterned sole and the two-piece Jack Purcell smile – created a product derived from modern craftsmanship and versatility."

'We created a product derived from modern craftsmanship and versatility.'

The new Spring 2015 Converse Jack Purcell Signature sneaker is now available for RRP \$130, at the Converse Melbourne Central Store, Converse.com.au and other select retailers in Black and White.



Signature two-piece Jack Purcell smile construction in Converse blue; signature embroidered tongue, outsole logo, heel logo, and inner signature label provide the most classic expression of the iconic logo treatments.



Cotton lace with plastic tip and a reinforced no-slip canvas heel counter elevates overall durability.



Two ply duck canvas inspired by Army specifications for added strength and durability.



Premium detailing such as durable polished aluminum eyelets and wider heel stay displays craftsmanship in the construction.

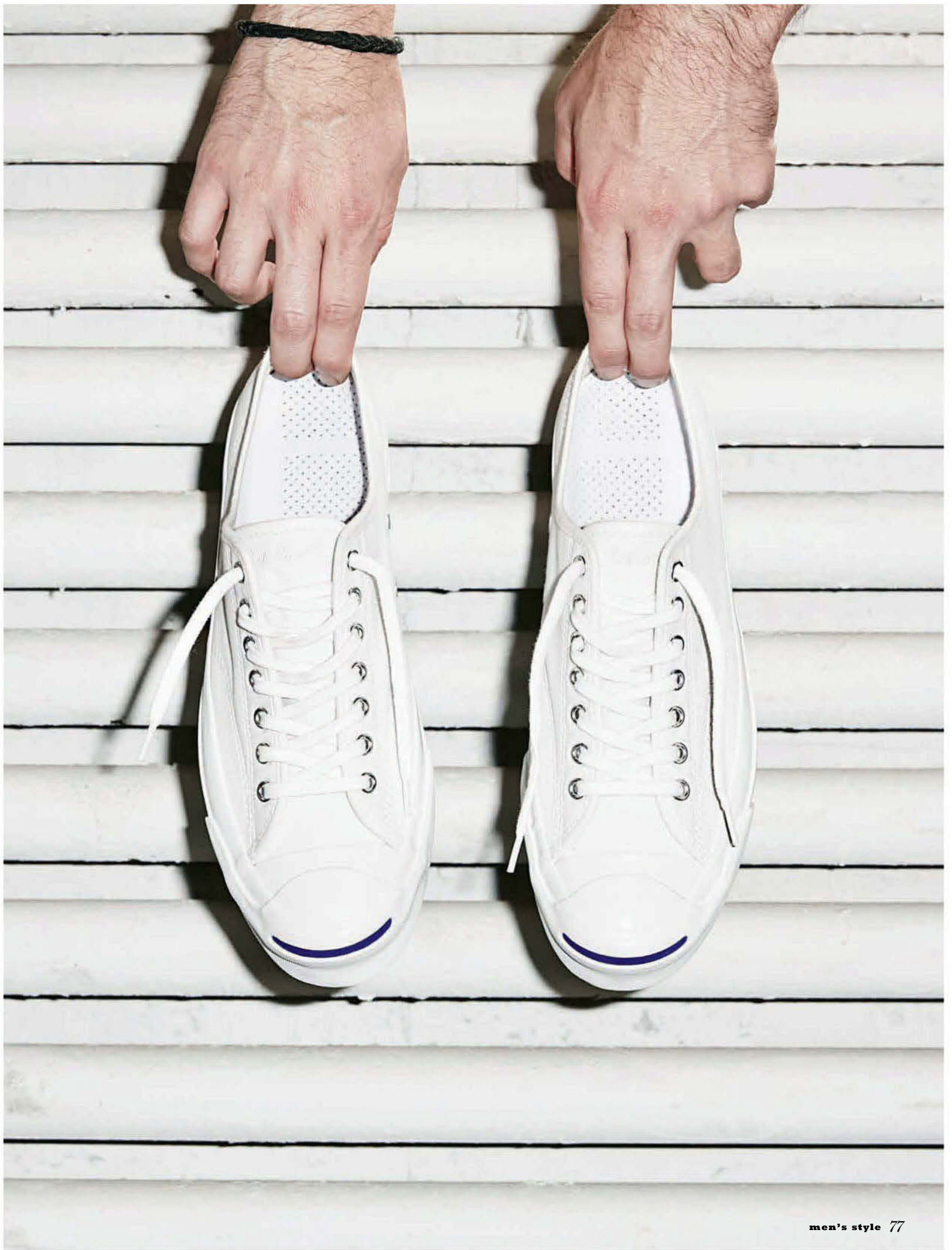


Two piece molded foxing construction with streamlined toecap and lightweight herringbone outsole delivers a modern look.



Winged tongue and duck canvas eyerow create a seamless inner forefoot, adding durability in a high friction place.





SWING TAGS

**Z ZEGNA**

The transformation of Ermenegildo Zegna's Z Zegna diffusion brand continues apace for Fall Winter 2015. "Where technology meets tailoring" is the tagline to describe Z Zegna's renewed emphasis on luxurious sportswear, with innovative fabrics and production technologies harnessed to the impeccable tailoring traditions the House is famed for. A perfect example of the direction is this Icon Warmer jacket – thermic protection from the cold achieved via an advanced integrated heat-generating panel powered by a wireless charging system, with heating lasting up to 13 hours and activated on or off depending on personal need.

zegna.com

COACH

Luxury New York design house Coach took the opportunity of opening its first stand-alone men's store in Australia, in Sydney's QVB late in 2014, to also launch its latest range of men's footwear in this market. The boutique, designed in partnership between Coach creative director Stuart Vevers and creative firm Studio Sofield, puts Coach's hand-crafted men's shoe collection front and centre, from core classics to more contemporary expressions. The shoe collection complements an expanded outerwear range and the full line of Coach's exceptional leather bags and accessories, as seen in Get The Look (page 63) this issue.

australia.coach.com

**TOD'S**

The upmarket Italian brand's Fall Winter 2015/16 collection features updated, contemporary versions of its most recognisable models as well as technically innovative product. In shoes, Gommino, City Gommino and City Spyder are presented with a buckle on the upper in new materials and prints. In ready-to-wear, Tod's focus is the parka – sporty and practical yet with a touch of formality thanks to waxed leather and a grisaille texture reminiscent of Italian tailoring fabrics. Meanwhile 'The Cloud' oversized bag is made from ultra-leightweight leather and is presented in four new styles. Flair with function, indeed.

tods.com



GUCCI

Gucci first introduced the Gucci Dive, a genuine diver sports watch, in 2013. Now the famous Italian House's Timepieces & Jewelry division is expanding the collection with eight new Gucci Dive quartz extensions. Each reflects the traditional diver aesthetic, from unidirectional rotating bezel to stainless steel cases, quartz movements, and water resistance to 200 metres. Sizes in the collection vary from a small 32mm, three others in a larger 40mm variant, and two more are offered in an extra-large 45mm. Pictured is the all-black and rubber 45mm model – perhaps the most masculine piece in the new range.

gucci.com.au



PAUL SMITH

Granted, these cool paisley shoes are from Paul Smith's SS2015 collection, rather than his most recent AW2015 show, but hey, this is Australia where the colder months aren't that cold. You can wear these shoes all year round to add some colour and personality to clothes of darker hues. Colours, graphics and a playful way with cut were features of the clothes in this particular collection so take that into account when you're working out what to wear them with.

paulsmith.com



JULIUS MARLOW

A trusted name in work-a-day footwear because of their comfort and broad range of styles, Julius Marlow's Autumn/Winter 2015 shoes are pitched at the gent who prizes versatility in his footwear.

From the Cyrus (above, top, \$139.95) – hand polished glazed baby buffalo leather with leather upper and lining and pure rubber outsole – to the Nirvana (above, \$159.95), made from deluxe calf leather – Julius Marlow make shoes that can be dressed up or dressed down depending on your preference.

juliusmarlow.com.au



MONTBLANC

Montblanc's Great Characters Collection of fine writing implements is one of its most popular. The latest 'character' to be welcomed to the club is former US President, John F. Kennedy (JFK), the collection paying tribute to the many facets of JFK: the statesman, the charismatic leader, the intellectual and the devoted family man. Pictured is the John F. Kennedy Limited Edition 1917 (the year of his birth). The design elements reflect the great man's passions – the red, white and blue colour scheme and the rope pattern under the lacquer on the cap and barrel underscore his passion for sailing, while the rhodium plated 750 solid gold nib is engraved with the lifesaver of his first boat: the Victoria.

\$4,500; montblanc.com



BAZAAR TV

The **HARPER'S BAZAAR TV APP** IS NOW AVAILABLE

*Watch all the key shows from NEW YORK,
LONDON, MILAN and PARIS fashion weeks.*

*BAZAAR's edit of the S/S 2015 season is now **FREE** to download.*

DOWNLOAD THIS FREE APP FROM:
App Store is a service mark of Apple Inc.



MANUAL

The skills, tips and knowledge that every man requires to look and be his best.

THE WAY OF THE DOUBLE-BREASTED JACKET

A lean cut
Though they cover more of your body, double-breasted jackets are way less forgiving than single-breasted ones. Seek out a lean but not severe cut, i.e., a less bulky chest, gently nipped waist, narrower sleeves, and higher armholes.

To vent or not to vent?
There's no halfway here: It's either no vent or two vents. (Strangely, it's never one.) Since the jacket is meant to be fastened, the vents can improve comfort, but they can also amplify the illusion of girth.

A lighter cloth
Thicker cloths can visually add pounds to your frame. Go with a lightweight worsted wool, and keep patterns small in scale.



The right lapels

Lapels are tricky. Take time with them. They should always be peaked. Beware of lapels too narrow or too wide.

How many buttons?

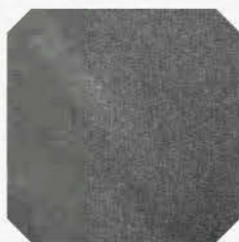
Six in this case, though fashion has decreed two, four, and even eight to be good before. This "six over two" has six buttons on show but only two (the middle and lower ones on the wearer's right) are functional. By the way, you can leave the bottom one undone.

How do you button?

Left over right, always. This dates from the days when men, being in the majority right-handed, went about with swords on the left hip; the left-over-right closure prevented the hilt from being caught in the opening when the sword was drawn. Those canny tailors think of everything.

Double-breasted wool suit, cotton shirt and silk tie by Ermenegildo Zegna; zegna.com.

The Best Cloths for a Double-Breasted Suit



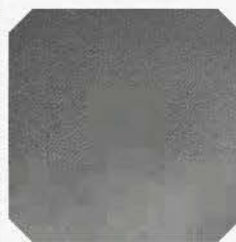
Finest gray flannel
Fuzzy texture is killer with plain shirt and tie.



Glenurquhart
Fine checks give visual interest without bulk.



Chalk-stripe flannel
Vertical stripes narrow and elongate the body.



Self pattern
A one-colour herringbone has hidden depths.

WAR ON LINT: YOUR WEAPONS



LINT BRUSH

A velvetlike pad with hundreds of fine bristles to capture microscopic lint. It can clog quickly, so it's best for quick swipes across lapels and shoulders. Don't rub it the wrong way.



LINT ROLLER

This roll of sticky paper picks up everything. It's incredibly effective, though it can leave a residue on the cloth.



CLOTHES BRUSH

The most important tool and the only one that can get the deep-down dust out of your jacket. You add years to a suit by using one of these regularly.

The One-Question Quiz: What Is a Jigger?

- A) The sail set on a boat's jiggermast.
- B) On a double-breasted jacket, the important internal button that fastens the jacket's fronts neatly together.
- C) A small whiskey glass that holds two ounces of delicious hellfire.
- D) A variety of flea common to the southern United States.
- E) All of the above.

Answer: E, though for our purposes here, we're just interested in answer B.

THE MARKS OF A WELL-MADE DRESS SHIRT



The buttons

Mother-of-pearl buttons are harder than the more ubiquitous plastic. Insist on them – they last.

Collar stays

A dress shirt isn't dressy without them. They should be removable, but they're essential for giving the collar some body.

The gauntlet button

A button halfway up the forearm that makes it easier to roll the cuff. It should otherwise remain buttoned.

The gusset

A triangular piece of cloth where front and back tails meet on each side. It reinforces the side seams. *Cotton shirt by Ermenegildo Zegna; zegna.com.*

THE BEST (SHIRT) ACCESSORIES



COLLAR STAYS:

Thin tabs that, when inserted under the collar, keep it straight and ensure its tips don't curl.



COLLAR PIN:

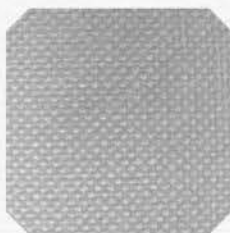
It sits under the tie and holds the collar ends together. An acquired taste that has recently resurfaced as a trend.



TIE CLIP:

A thin bar that holds the necktie to the shirt's placket. Also trendy right now, if you like that sort of thing.

Four Shirt Cloths for Every Closet



Oxford cotton

Dense piqué weave popularized by Brooks Brothers. Crisp.



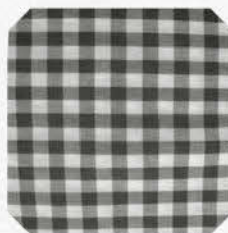
Mattress stripe

Gray stripes of varying thicknesses against white. Serious.



Butcher's stripe

Bold, fat stripes of color (often blue) against white. Jaunty.



Gingham

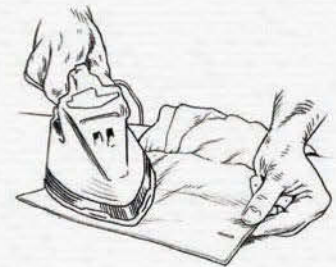
Simple two-color check that puts life into a sober ensemble. Fun.

THE HARDEST PRESS

How to iron the tricky parts of your dress shirts



THE COLLAR: Unfold the collar and lay it flat on the ironing board. Starting at the left tip with a high-steam iron, work your way to the centre using firm, consistent pressure. Then press from the right tip and work your way to the centre until there are no wrinkles. Fold down the collar and proceed to...



THE CUFFS: Pull the cuff as taut as possible and lay it on the ironing board. (If it's a French cuff, unfold it.) Starting at the left with a high-steam iron, work your way to the centre using firm, consistent pressure. Repeat from the right side until you reach the centre. Then move on to...



THE SLEEVES: Lay the sleeve flat on the ironing board and work downward from the shoulder with a high-steam iron. Press the cloth at the centre of the sleeve without applying pressure to the edges. When the center of the sleeve is free of wrinkles, rotate the sleeve so the cloth that was at the edge is now at the centre, and begin pressing the centre without putting pressure on the edges. Continue until you have a rounded, uncreased, and well-pressed sleeve.

With thanks to John and Charles at Madame Paulette in New York City (madamepaulette.com).

THE LIFE-CHANGING HAIRCUT

We help three men make a somewhat late transition from boy to man



ROGEN, S.

BEFORE:

It's pretty much one length all around, which rounds out his face and makes him look young. But not in a good way. Like in a kindergarten way.



AFTER:

Your barber should make sure the sides are shorter than the top and that the hair is "texturized," or debulked. Finish the sides with a matte (or dry) paste.



BLAGOJEVICH, R.

BEFORE:

The bangs fall too close to the eyebrows, making his already too-close-together eyes look even more too close together. Plus, bushy hair that isn't tamed makes an already round face look even rounder.



AFTER:

Ask your barber to cut the sides close to emphasize the angles of your face. And for up top, ask for a shorter, "chopped into" fringe that removes some of the volume. Finish it off with a soft side part.



BON JOVI, J.

BEFORE:

This is no kind of do for a grown-up. Too long and too wild - plus, the widely flicked-out sides narrow the face. Who does he think he is - Pat Benatar?



AFTER:

Your barber should shorten the sides, back, and top, all of which will bring out the strength of the jawline; finish with a matte paste or cream. It'll keep Benatar comparisons at bay.

With thanks to Hillel Ulysses, hairdresser at Serenity Salon in New York City.

SHORT, FAT, OR UGLY?

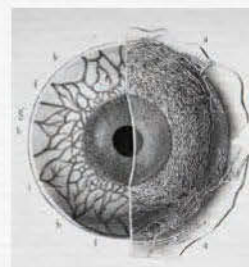
First: admit you're not perfect. Then proceed accordingly:

	You're short	You're fat	You're ugly
WHAT TO WEAR	Vertical stripes to give the illusion of height; single-button jackets that have a deep V at the chest to make the torso look longer; V-neck sweaters.	Black or deep-navy clothing to elongate your silhouette; pants with shallow, slimming pleats; straight-leg jeans.	Perfectly tailored suits; shirts with bright colors or unusual patterns; big watches; big sunglasses; a good tan.
HOW TO GROOM	Since long hair tends to make you look shorter, schedule regular trips to your barber to maintain a short to medium cut.	Hair that's a little longer on the sides can help thin out the face, and a well-trimmed goatee or a light beard can make the face appear thinner.	Consider a haircut with a layered, choppy top - this will help draw attention away from your face.
AND REMEMBER	There is no honor in lying about your height.	Never acknowledge and never apologize: Own your girth and own the world.	Looks fade. Confidence lasts forever.
BEST-CASE SCENARIO	Tom Cruise	Orson Welles	Aristotle Onassis
WORST-CASE SCENARIO	Gary Coleman	John Candy	Dr. Evil

With thanks to stylist and makeup artist Michele Shakeshaft.

THE GOOD EYE

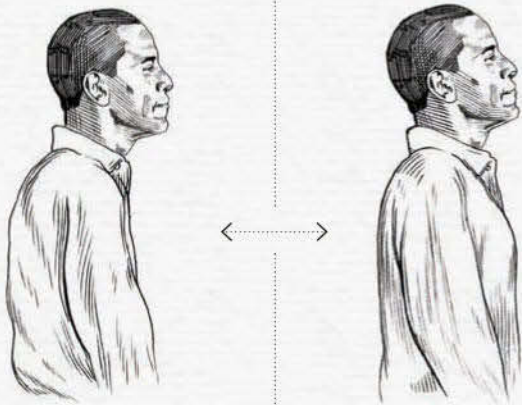
What to expect when you're at the optometrist



Entering visual acuity: You know, like reading the letters out with one eye covered. Determines the general condition of your eyesight. **Muscular tests** to check the movement and alignment of the eyes. **Examination of the cornea and iris:** Checking the pupils' response to light. **Refraction:** A detailed test of the eyes' focus to determine a prescription for each eye. **Near refraction:** To determine the specific prescription for reading glasses. **Examination of the retina,** the optic nerve and the macula, which is responsible for high-detail activities like reading. **Retinal photo:** A picture of the back of the eye is kept to monitor any changes to the retina and the optic nerve over time. **Tonometry:** The pressure of the fluid in the eyeball is measured. Higher pressure is an early warning of possible future glaucoma. **Selection of frames and lens types:** Look for light polycarbonate lenses that are unbreakable and resistant to scratching. Lenses should have an antireflective coating to cut glare and UV protection to reduce the harmful effects of UV light.

With thanks to optometrist Harvey Moscot of New York (moscot.com).

The Before and After of Good Posture



Before:

Slouching squeezes the spinal disks and increases core muscle tension, both of which lead to muscle fatigue. It also makes you look meek.

After:

Lift the sternum, let the shoulders slide back slightly, keep chin level. Maintain and run for president someday.

The Good-Posture Wall Exercise

- 1) STAND WITH YOUR HEAD, SHOULDERS, AND BACK AGAINST A WALL.
- 2) POSITION YOUR FEET ABOUT SIX INCHES AWAY FROM THE WALL.
- 3) FLATTEN YOUR BACK AGAINST THE WALL WHILE MAINTAINING THE FIXED POSITION OF YOUR FEET. IGNORE STARES OF PASSERSBY.
- 4) PUSH AWAY FROM THE WALL BY ARCHING YOUR LOWER BACK WHILE KEEPING YOUR SHOULDERS AND HEAD AGAINST THE WALL.
- 5) REPEAT MOVEMENT 10 TO 15 TIMES TWICE A DAY.

With thanks to Dr. Daniel Mazanec, associate director of the Cleveland Clinic Center for Spine Health (my.clevelandclinic.org/spine).

"IT WAS THE SHORT MEN THAT CAUSED ALL THE TROUBLE IN THE WORLD."

— Ian Fleming, *Goldfinger*, 1959



THE BEGINNER'S GUIDE TO NOSE MAINTENANCE

To remove excess nose hair: Take a warm shower to moisten up the hairs, and then position yourself in front of a well-lit mirror. Holding a small pair of eyelash scissors at a 45 degree angle to your septum and with your head tilted slightly back, begin snipping away at only those hairs you can see in the mirror.

Don't insert the scissors into your nose any more than absolutely necessary and don't turn up your nose to get hard-to-reach hairs. If you can't see it poking out of your nose, leave it be. Or invest in an electronic trimmer (Panasonic makes a good one) and save yourself the anxiety.

To clear up large pores and blackheads: Open up your pores by applying a warm towel to your nose for about 10 minutes. Then apply an exfoliant with buffing grains and massage gently for two minutes before washing clean. Moisturize.

With thanks to stylist and makeup artist Michele Shakeshaft.

A TAILOR CAN HELP WITH THAT

Your shoulders are lopsided: He can add extra padding to the lower shoulder to even you up.

You are asymmetrically hung: He'll allow extra cloth on the fuller side of your trousers to ensure room to maneuver.

You are pigeon-chested: He can build more structure into the canvassing of the jacket so that it gives you a fuller-looking chest.

You slouch: He'll advise you to stand up straight and be a man. Slouching will not show his work in the best light.

THE VISUAL ARGUMENT

Small men + great posture = big power



MR. DEVITO
(5')



MR. PRINCE
(5'2")



MR. SCORSESE
(5'4")



MR. STALIN
(5'5")



MR. BONAPARTE
(5'6")

WHAT LIES BENEATH

Mary Alice Stephenson on what women think about men's underwear



BOXERS:

The safest choice, since any body type looks good with a nice pair of boxers. Stick with patterns – plain white or blue can come off a little grandpa. *J. Crew; jcrew.com.*



JERSEY BRIEFS:

They're soft to the touch, but women aren't always interested in seeing (or feeling) you in something silky. We like a little more texture. *Hanro; neimanmarcus.com.*



BOXER BRIEFS:

They focus our attention on your stomach, thighs, and package, and if you're insecure about any of those things, that can be a major turnoff. *Calvin Klein Underwear; cku.com.*



BRIEFS:

They say you're comfortable with your body, or you don't care: Both are sexy. Not too baggy or too tight, and avoid colors other than white or gray. *Zimmerli; customshirt1.com.*

THE MOST IMPORTANT MEAL OF THE DAY

Breakfast, according to these champions

JAMES BOND:

Scrambled eggs with chopped chives, served on hot buttered toast with pink champagne.

ABRAHAM LINCOLN:

An egg, a cup of coffee.

WINSTON CHURCHILL:

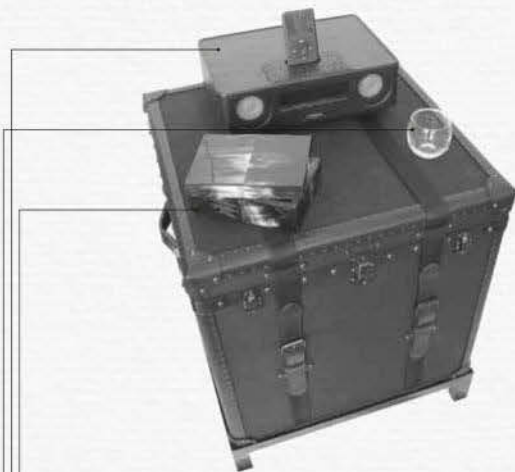
Poached egg, toast, jam, butter, coffee and milk, a jug of cold milk, cold chicken (or meat), a grapefruit (with a sugar bowl), a glass of orange squash (with ice), whiskey (with soda), cigar.

PEE-WEE HERMAN:

Eggs and bacon arranged in a happy-face shape atop a pancake. Topped with cereal.

The Essential Bedside Table

THE SIMPLE THINGS A MAN NEEDS WITHIN REACH



Storage: Buffalo-horn box and leather-and-nylon-twill bedside trunk by Ralph Lauren Home; ralphlaurenhome.com.

Sounds: TSX-120 desktop audio system by Yamaha.

A glass of water: Glass from Crate & Barrel, crateandbarrel.com.

FOOD THAT BELONGS IN BED...

Strawberries • **caviar** • chocolate truffles • **ice cream** • honey and toast • **croissant** • club sandwich • **bacon sandwich**

FOOD THAT DOES NOT BELONG IN BED...

Meatballs • **chicken and/or ribs** • sushi • **curry** • bananas • **hot dogs** • burgers • **pasta** • beef Stroganoff



THE BEST-MADE BED

Note: Use only crisp, flat sheets processed with light starch and softener for the proper emotional experience. No fitted sheets.

1. With your first sheet, cover the top of the mattress from left to right and top to bottom. Tuck the edges of the sheet underneath the bed while creating boxed corners (i.e., tight tucks). This is the only sheet you will tuck.
2. Cover the first sheet with a second sheet, and then fold the top half of the second sheet over the bottom half so that the foot of the bed is the only part covered with the second sheet. This is called a foot fold, and it is good.
3. Place a feathered duvet on top of the first and second sheets. This will serve as simply a coverlet.
4. Take your top sheet and lay it over the comforter and the other two sheets; fold both the comforter and the top sheet from the top down a foot away from the headboard.
5. Adorn the top of the bed with feather pillows. Stare in amazement.
6. Find a woman who can help you mess it up. She'll do.

With thanks to Margie Garay, director of housekeeping at the Four Seasons Hotel, New York City (not pictured).



The Endorsement: PAJAMAS

NOT PJS. NOT JAMMIES. Not the silky lounge acts favored by over-the-hill playboys. Classic cotton pajamas – long pants and a matching shirt, liberally cut and dignified. You remember dignity, don't you? That feeling you had when you could wake up and walk around the house without exposing yourself to innocent bystanders? It's been a while, we know, and though there's something convenient about sleeping in your underwear and something appealing about sleeping in the buff, there ain't nothin' dignified to it. For that you'll need to wear pajamas, and if the matching pants and shirt are too *Father Knows Best* for you, stick with the pants and offer your wife the top half to sleep in. Now you're in business.

5 (REALLY GOOD) BOOKS TO PUT YOU TO SLEEP

- *Swann's Way*, by Marcel Proust
- *Moby-Dick*, by Herman Melville
- *The Metaphysical Club*, by Louis Menand
- *Infinite Jest*, by David Foster Wallace
- *Gravity's Rainbow*, by Thomas Pynchon

5 (GENTLY ROUSING) ALBUMS TO WAKE YOU UP

- *The Earth Is Not a Cold Dead Place*, by Explosions in the Sky
- *Takk...*, by Sigur Rós
- *Ambient 1: Music for Airports*, by Brian Eno
- *December*, by George Winston
- *Reiki the Healing Bird Song*, by David Sun Productions

The Hierarchy of Sleeping Aids

🐾 = MIGHT LEAD TO A NAP 🐾🐾🐾🐾🐾 = SEE YOU IN A FEW WEEKS

- **WARM MILK:** It's got tryptophan-rich proteins and insulin-producing sugar, which helps the brain absorb tryptophan. (See below.) It's as cheap and as natural as it gets, though wholly unreliable. 🐾

- **TRYPTOPHAN:** This over-the-counter amino-acid supplement can also be found naturally in foods like turkey, milk, and bananas. Evidence of its efficacy, however, is inconclusive. 🐾🐾

- **VALERIAN ROOT:** An herbal remedy that can improve the overall quality of your sleep; its effects are cumulative over time, so it may take a few weeks to kick in. 🐾🐾

- **RED WINE (UP TO 3 GLASSES):** Grape skins contain melatonin, which can help lull your body to sleep. Drink more than three glasses, however, and you may not sleep through the night. Drink three bottles and you're in a world of pain. 🐾🐾🐾

- **BENADRYL:** An over-the-counter antihistamine that works for mild, short-term sleeplessness. Can leave you with a hell of a hangover, though, and is less effective when used regularly over time. 🐾🐾🐾🐾

- **AMBIEN, AMBIEN CR, LUNESTA:** Prescription drugs that enhance the effect of GABA neurotransmitters at receptor sites, easing the brain into sleep. Can cause next-day grogginess and could become habit-forming, though not always. 🐾🐾🐾🐾🐾

The Hierarchy of Slippers

MOST HOITY



VELVET

Constructed with slight heel, monogram, or bullion-embroidered coat of arms. Sense of humor essential. Slippers and pajamas by Tom Ford; tomford.com.



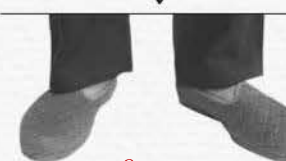
SLIDES

Quick and convenient with a soft suede exterior. Suede calfskin slippers by Hermès; hermes.com. Pajamas by Ascot Chang; ascotchchang.com.



MOCASINS

Shearling slippers without a sole. Good for slipping out to the mailbox or garage on dry days. Suede slippers by Bottega Veneta; bottegaveneta.com. Pajamas by L. L. Bean; llbean.com.



QUILTED

Superwarm and luxurious. Ideal for cold stone floors. Cashmere slippers by Loro Piana; loropiana.com. Pajamas by L. L. Bean; llbean.com.



PURLOINED

Must be from a reputable establishment. Unique is better. Slippers courtesy of the St. Regis Hotel, New York City. Pajamas by Tom Ford; tomford.com.



LEAST HOITY

A UNIVERSAL TREATISE ON GOOD BEHAVIOR

A few trusted authorities on what it takes to be a man

"Pick no quarrels." —*KING CHARLES I*

"Well done is better than well said." —*BENJAMIN FRANKLIN*

"If anyone come to speak to you while you are sitting, stand up, though he be your inferior, and when you present seats, let it be to everyone according to his degree."

—*GEORGE WASHINGTON*

"It is almost a definition of a gentleman to say he is one who never inflicts pain."

—*CARDINAL JOHN HENRY NEWMAN*

"Honor your father and mother." —*GOD (BY WAY OF MOSES)*

"When anger rises, think of the consequences." —*CONFUCIUS*

"Give every man thy ear, but few thy voice; take each man's censure, but reserve thy judgment." —*WILLIAM SHAKESPEARE (BY WAY OF POLONIUS)*

"Be content with your lot; one cannot be first in everything." —*AESOP*

"Everybody likes a compliment." —*ABRAHAM LINCOLN*

Compiled by Matt McGuire

A Brief Guide to Bad Behavior: *How to Cheat at Pool*

WHEN YOU'RE RACKING, nudge the head ball to create space between it and the rest of the rack while the opponent isn't watching. He'll get a horrible break.

Also: When he's not looking, wet the tip of your opponent's cue. The tip won't hold chalk until it dries out, and his next shots will miscue – his shots won't go anywhere.

With thanks to Fran Crimi of the Billiard Congress of America.

CIGARETTIQUETTE



Cigarettes

If someone needs a light or asks for a cigarette, give it to him. If you're unsure if you can smoke someplace, ask. Use an ashtray whenever available, and if smoking outside, stub out the cigarette on the bottom of your shoe and discard it in nearest trash receptacle.



Cigars

Ask before lighting up. Ash the cigar every half an inch. If you're providing the cigars to friends, you can opt to remove the band on the business end of the cigar; if you're being provided a cigar, you can't take the band off yourself – wait for the cue. It's an etiquette thing.



Pipes

Don't inhale. Don't speak to others when the pipe is clenched in your mouth. Avoid eye patches while smoking. No gnawing on the pipe's end. Always ask before lighting up in someone else's home. In fact, don't bother; you know what the answer will be. Just go outside.



Marijuana

Your stash, your home, your close friends: ask everyone if they'd like to share. Your stash, your home, mixed company: ask a few close friends if they'd like to join you in another room. Not your stash or your home: don't bogart the joint, and always compliment the owner on the quality of his stash.

The Deodorized Life

How to remove the smell of smoke from your person and things



YOUR BODY: Shower, brush teeth. Repeat as needed.

YOUR CLOTHES: If they're machine washable, wash in cold water with scented laundry detergent; if they're not, take to nearest dry cleaner. If you don't have time for such nonsense, keep a glass atomizer handy that holds a few drops of an oil like **lemon**, **rosewood**, or **vetiver** mixed with water. (The oils are available at most natural-food stores.) Hold far from your body and spritz in your general direction.

YOUR CAR: Air out your car in the driveway while playing "Working for the Weekend" at full volume. Then, in a large bucket of warm water mixed with a capful of **Dr. Bronner's Sal Suds** and a few drops of **peppermint** and **lavender**, dip and wring out a cotton cloth (so it's just barely damp) and wipe down all the interior surfaces. Continue airing out until the smell is gone.

YOUR FURNITURE: Try a steam cleaner, or you can air it out by putting it in your garage with the door open. You can also try to manually deodorize it; using the same recipe as for your car but substituting a few drops of **tea tree**, **oregano**, **vetiver**, and **lemon essential oils** for the peppermint and lavender, wipe down the furniture.

With thanks to Cori Morenberg of New York City's Ms. Green-Clean.



The Secret Weapon: The Portable Ashtray

PROBLEM: You finish a cigarette and you've got nowhere to put the damn thing. **SOLUTION:** a portable ashtray, one that slips in and out of your pocket and holds your butts until you're ready to discard them responsibly. \$80; japantrendshop.com.

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WATCH PARTNER



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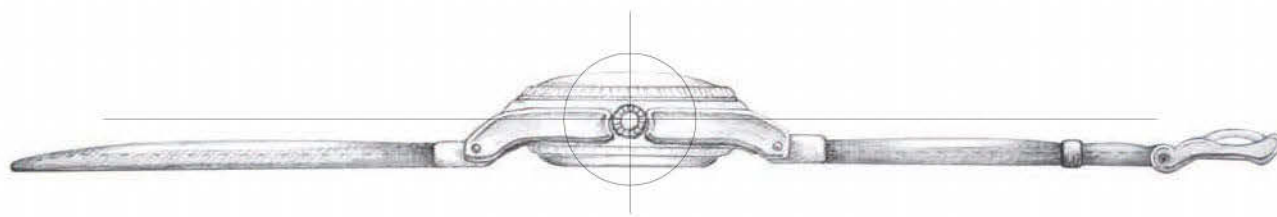
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men's style

WATCHES

THE FINEST NEW TIMEPIECES
FROM AROUND THE WORLD.

CHOOSING THE RIGHT CHRONOGRAPH

ELISABETH KING ON THE KEY THINGS TO LOOK FOR WHEN BUYING ONE
OF THE WORLD'S MOST POPULAR TIMEPIECE COMPLICATIONS.

When the U.S. Marshals Service auctioned off the contents of four luxury homes owned by fallen fraudster Bernie Madoff, the 200 lots included an assembly line of high-end watches. The timepiece with the highest price tag – US\$65,000 – was a Rolex Prisoner of War, based on a model given to World War II POWs imprisoned in Germany. Only British officers were deemed gentlemanly enough to receive the offer from Rolex chief, Hans Wildorf, who required them to pay the invoice that accompanied the “gift” after the end of the war.

The Brits used their upmarket Swiss chronographs to time prison patrols and plan possible breakouts, including the Great

>>



» Continued from p89

Escape. Bernie could have put his Rolex to good use, too, counting down the split-seconds of his 150-year jail sentence.

Most men don't need to account for their time so accurately but the chronograph is the second most popular watch complication, after the basic calendar. In fact, it saved the Swiss watch industry twice in the 20th century – first during the 1930s and then in the 1990s.

The modern resurgence of the chronograph market began in earnest 25 years ago at the more inexpensive end of the market. Swatch introduced a sell-out chronograph in the US and Europe to inject some excitement into lacklustre global watch sales. Guess, Timex and Tissot soon joined in and a trickle-up effect triggered double digit sales increases for more expensive brands including Omega, Montblanc and Breitling.

You might not use the features of a chronograph but they can be pressed into use on a daily basis – for the precision cooking of pasta and steaks, and timing morning or evening jogs. Sailors, pilots, triathletes and divers are among the biggest enthusiasts for practical, multi-grand, start-stop-re-set chronos, but it pays to know about their inner workings even if you just want to give off the suggestion of sporting greatness.



FLYBACK

Developed for flyboys, the main attraction of the Flyback is its ability to begin re-timing pronto. Unlike conventional chronos, where you have to push three times – once to start, once to stop and once to return to zero – only two are necessary with the Flyback. One push to start the second hand, and one to return to re-set to zero. Easy and quick for those who aren't so nimble with their fingers.



RATTRAPANTE

French for “catch-up” (pronounced rah-trah-pont) the rattrapante is also known as ‘doppelchrono’ in German and Split Seconds in English. Most models have two pushers on the right hand of the

case and an additional one at 10 o'clock. There are two second hands which allow the wearer to time multiple events at the same time. Both hands are started on the first push and a second push stops one hand while the other continues. A third push allows the stopped hand to “catch up” with the moving seconds. The A. Lange & Sohne Double Split, launched in 2004, is regarded as arguably the finest timepiece in the world.



THE MONOPUSHER

It may look simple but the Monopusher is more interesting, more rare and generally more expensive because it requires more sophisticated engineering than the standard twin-pusher. There's only one pusher, as the name suggests, used to start, stop and re-set. There's been a recent revival in the category, including the Bell & Ross WWI Monopusher Heritage, the Patek Philippe Split-Seconds Monopusher and the Hublot Monopusher Tourbillon.



COLUMN WHEEL

If football is the beautiful game, watch lovers regard the column wheel as the beautiful movement. Most chronos are cam and lever actuated because of the costly nature of column wheel manufacture. Which is best? It doesn't really matter except to those who define what's true haute horlogerie and what's not.

There's been a small revival of column wheel chronos over the past few years with models such as the Longines Column Wheel Heritage Collection, the Girard-Perregaux Chrono-Hawk and the Omega Speedmaster '57. Why the renewed love? The column wheel was a successful early design to ensure the smooth running of all parts of a chronograph, so nostalgia and snob appeal are at work. A small wheel in the movement – shaped like the turret of a castle because of indented wedges – the column wheel is watch poetry in motion. For those who really care about ‘wristory’.

BREITLING

Transocean Chronograph 1915

Inspired by the chronograph story above? You may be a candidate for this limited edition monopusher – only 1915 pieces worldwide – from Breitling which marks the 100th anniversary of Gaston Breitling's innovation of a pushpiece at 2 o'clock for the chronograph functions. A sleek reinterpretation of the original, the redesigned push piece handles start, stop and zero-reset functions via a new hand-wound Manufacture Breitling Caliber B14 movement equipped with a two-tiered double column-wheel system. Steel case, mesh bracelet and vintage flavour with the older style Breitling logo. POA.



**PANERAI***Luminor 1950 3 Days
Chrono Flyback
Auto Ceramica*

The Panerai DNA is definitely present and accounted for in this sporty iteration of the long-running Luminor line, given a contemporary edge by the design of the 44mm black ceramic case and the flyback function. Inside, the P.9100 manufacture movement powers the chronograph function and provides a 72-hour power reserve and 100m water resistance.

Camel-coloured numerals, indices and strap bring both sportiness and elegance to a technically masterful watch.

\$18,850.

**BULGARI***Bulgari Bulgari*

This release marks the 40th anniversary of the model's creation and was introduced at Baselworld this year. It retains the simple elegance of the original, its striking sapphire blue dial on either steel bracelet or alligator leather strap a contemporary expression of its rich history.

Manufacture-made self-winding movement, date window at 3 o'clock and the large etching of the house name on the bezel complete a simple yet beautiful timepiece.

\$8,900.

**CARTIER***Ronde de Cartier
Astrotourbillon
Skeleton.
POA***GOOD BONES**

**CARTIER FURTHER REFINE THEIR MASTERY OF
THE TOURBILLON COMPLICATION.**

This latest interpretation of the Rotonde de Cartier Astrotourbillon (first introduced in 2010) was released at this year's SIHH as yet another demonstration of the Maison's peerless grasp of fine watchmaking.

Motivated to further reveal the intricacy and beauty of the tourbillon complication, Cartier skeletonised the watch, with the main plate of the 9461 MC movement resting on the dial's signature XII and VI numerals.

Within, a weightless rotation of the Astrotourbillon thanks to the elongated tourbillon cage, enlarging its orbital trajectory and making it appear to travel through space.

The technical accomplishment is given aesthetic reinforcement with a 47mm case in 18-carat white gold, beaded crown set with sapphire cabochon, sword-shaped hands in blued steel on a black alligator-skin strap. Only 100 pieces of this haute horlogerie wonder were produced.

NEW CLASSICS

TAG HEUER BRING UPDATED FUNCTIONS TO SOME RETRO-FLAVOURED RELEASES.

TAG Heuer release two new watches at Baselworld 2015, both bearing a vintage look and shape.

The silver and blue Carrera Calibre 6 offers classic retro appeal while a new black and silver chronograph (below) is based on Jack Heuer's original Carrera design. Both 39mm in diameter, the Calibre 18 chronograph recalls the original two-counter Carrera of the 1960s, with the black chrono counter at nine o'clock and the second one at three.

This piece adds a telemeter scale on the flange, a tool previously favoured by

the military for measuring the distance of artillery fire but more commonly used these days to measure the distance of weather events from the wearer.

The vintage flavour is unmistakable thanks to the retro Heuer logo on the dial, the shape of the push-buttons, and the clasp of the black perforated strap also engraved with the Heuer logo.

The sapphire caseback reveals the beauty of the Calibre 18 movement in a piece that straddles timeless, vintage design and sleek, contemporary functionality.

TAG HEUER

Carrera Calibre 18 Automatic Chronograph
\$6,795.



MONTBLANC

Heritage Chronométrie Quantième Complet Vasco da Gama

At January's SIHH 2015, Montblanc presented a new collection inspired by the feats of Portuguese explorer Vasco da Gama – a man obsessed with precision. Three complications are included in the collection – dual time, annual calendar and the full calendar (“Quantième Complet”) pictured here. Day and month in separate windows and date displayed by the top of a centrally axial hand are key features, within a polished stainless steel case on black alligator skin strap. Handsome.

POA



THOMAS SABO

TWA0211

In a continuing evolution of their timepieces for men, Thomas Sabo produces a bold and dressy chronograph which combines two horological “colours of the moment” – rose and dark blue.

The eye-catching dial and case are enhanced by a two-layered dial with a cross design in blue and the crocodile-embossed leather strap.

The perfect complement to the brand's rock-inspired man jewellery.
\$589.

FACE OFF

GUCCI GOES LARGE WITH ITS POPULAR G-TIMELESS LINE.



GUCCI
Gucci G-Timeless
\$3,090.

Gucci adds two new automatic day-date chronograph watches in XL size (44mm) to its successful G-Timeless line, each with its own unique appeal.

Available either in a brushed stainless steel version with a contrasting black dial (above, left), or a version Gucci describes as “dressier”, with black leather strap and

silver-tone dial (above, right), the brushed and polished stainless steel cases house the Swiss-manufactured Sellita SW500 movement, operated by streamlined, inclined push buttons above and below the crown. Gucci’s iconic diamante pattern is engraved on the dial, while the minimalist hands and indexes are luminous for excellent legibility.

Two further G-Timeless variants have also been released – a Slim Automatic (40mm) worked in grey and black shades, and a G-Timeless Medium Automatic (38mm) extension, with a dark blue dial.

Swiss-made movements married to the assured Italian design ethos Gucci have built an international name on – what more could you ask for in a fashion watch?

IWC

Portugieser Annual Calendar

Month, date and day are displayed in three separate, semicircular windows at 12 o'clock in this distinctive piece that boasts a switching mechanism which automatically takes into account the differing lengths of individual months. Unlike a perpetual calendar, the annual calendar factors in the differing length of February or the leap years. Inside, the IWC-manufactured 52850 calibre includes two barrels that power the new function as well as provide a seven-day power reserve. Available in 18-carat gold, stainless steel with silver-plated dial, or the midnight blue dial (right), and all versions are on black Santoni alligator leather straps.

\$29,200 (approx).



BALL

Fireman Storm Chaser Pro

Telemetric watches were once used by military types to determine the position of enemy artillery, for instance. These days they are more likely to be used by professional and amateur meteorologists to establish the distance between an observer and a point of lightning impact, for example. This muscular chronograph functions as a genuine professional tool for the modern day storm chaser, the telemetric scale and chrono functions working together to approximate time and distance within a solid 42mm stainless steel case with matte black anodized aluminium ring fitted to the bezel.

The Swiss auto mechanical movement, meanwhile, ensures precise timekeeping.

\$3,795.





EYE SPY

OMEGA EQUIP JAMES BOND FOR *SPECTRE*.

For lovers of Ian Fleming's timeless character James Bond and the endless series of movies that celebrate his feats, including the 24th Bond film released later this year, *Spectre*, Omega present a limited edition Seamaster in homage.

Limited to 15,007 pieces worldwide (see what they did there?), the 41.5mm stainless steel piece features a blue dial with the Bond coat of arms repeated in an interlocking pattern

on the face, as well as on the top of the yellow central second hands. Through the transparent caseback can be seen the oscillating weight of the movement, shaped especially to resemble a gun barrel.

With the new Master Co-Axial calibre 8507 at its heart, the collectible comes with a four-year warranty and is resistant to magnetic fields greater than – you guessed it – 15,007 gauss.

OMEGA

*Seamaster Aqua
Terra 150m
POA.*



LONGINES

*Conquest Classic
Moonphase*

The Conquest line has produced many famous models for the heritage Swiss brand, many of them celebrating its long association with equestrian sports. This new 42mm chronograph, available in steel, steel and rose gold cap or 18-carat rose gold, houses the self-winding L678 movement and features on the dial the elegant moonphase display, 12-hour counter at 6 o'clock, 24-hour indicator and seconds sub-dial at 9, and 30-minute counter and day/month display at 12. Quite lovely.

\$14,350.



ORIS

Aquis Depth Gauge

Knowledgeable divers will appreciate the ingenuity of the Oris Aquis Depth Gauge – an inlet in the crystal at 12 o'clock and a channel milled into the outside edge of the crystal allows water in to create a watermark that corresponds to yellow depth gauge indications marked on the crystal, giving the diver a clear readout to a depth of 100 metres. As the diver descends, pressure builds, compressing the volume of air in the channel and allowing water to enter the watch through the inlet. Gaskets between the crystal and the case mean the piece remains water-resistant to 50 bar (500 metres). This new version features a yellow rubber strap with safety anchor, to prevent the strap from breaking loose, and a sliding sledge clasp, enabling the wearer to adjust the size of the strap without undoing the clasp.

\$3,900.



WRISTY BUSINESS

MEN'S STYLE MEETS EDOX CEO ALEXANDRE STRAMBINI.

A former Swiss pro tennis player, Alexandre Strambini nevertheless always had family connections to watchmaking, and has overseen the growth of heritage Swiss brand Edox since joining the company in 1999. Strambini was recently in Australia due to Edox's role as official timekeeper of the Sydney leg of the Extreme Sailing Series.

Why do you like the association of the Edox brand with sport?

When you're an ex-sportsman you have very strong emotions [about sport] and we like to try and convey these emotions to others. When you make watches, you always try to design watches that will evoke emotions in people, so we try and associate our watches with something that will underline those emotions, like Extreme Sailing or the Dakar Rally.

Despite your background as a pro tennis player, watchmaking is in your DNA, correct?

My grandfather was a watchmaker and my father has always been involved in the watch business as well. I heard a lot about watches when I was young so it's kind of logical that

I'm now in the same business.

What is your understanding of the brand's profile in Australia?

We have changed distributors three years ago [to Lion Brands Australia] and really, it started almost from zero profile then to now, where after three years I can say we are developing the business in the correct direction. I'm really looking forward to the next 2-3 years as I'm sure we will achieve a good performance in Australia.

Is it a difficult balancing act to promote the heritage of the brand while also appearing progressive?

The brand is 130 years old but a lot of other watch brands also have a long history. In 2006, we completely changed the profile of the brand, going from classical pieces to something more sporty, and this was the most important year in the company's history – only eight years ago. But history is important, yes.

Do you have a favourite child amongst the collections?

Maybe the new Hydrosud launched at Basel in 2014. It's a bit special, with protection for the crown... not complicated but unique. It's my favourite at the moment.



EDOX

Chronodakar III

In its role as official timekeeper of the famous Dakar Rally – arguably one of the world's most daredevil car races – heritage Swiss brand Edox releases the new Edox Chronodakar III Limited Edition. Made from the strongest titanium, the Chronodakar III Limited Edition is released in only 1,000 pieces and – as the titanium case suggests – reflects many of the qualities required in a Dakar driver: robustness and reliability. Luminous green indexes on a black carbon fiber background, internal green Tachymeter scale on the bezel, scratch resistant coating and black tread pattern rubber strap make this a standout piece for the enthusiasts both of car rallies and plain old adventure. \$2,400.

NEXT TOP MODEL

Simone Holtznagel

Reality show contestant, friend of Charlotte Dawson, social media target – and then sensation – and now on the cusp of international fame as a Guess girl. Australia's **Simone Holtznagel**, 21, has an awful lot going on right now, as she tells *Men's Style*.

»

Photography: APIX SYNDICATION





‘Paul Marciano posted a photo of me on Instagram and I literally got 15,000 new followers overnight.’



What's the latest with you becoming one of the iconic Guess Girls in LA?

I shot the Guess accessories campaign and it comes out any day now. They've started releasing the first shots from it and I'm really excited to see that. Hopefully it's the start of something big.

Is it true Guess founder Paul Marciano first noticed you on Instagram?

A week after my 19th birthday, I had to go into my agency here and do digi shots because Guess was looking at me. I didn't have a work visa at that point so I couldn't do anything... then Paul started following me on Instagram. When I got to LA I sat down with my booker and I said, "Just so you know, I want to do *Sports Illustrated* and I want to do Guess," and she was like, "Yeah, sure." I started posting pics letting it to be known I was in LA and then Paul started messaging me and asked me to come into the Guess office. I was like, "Sure!"

And how did your first meeting go?

I went in for the casting, which I thought would be 10 minutes, and it ended up being a three-hour meeting with Paul and the head stylist and a couple of other people who work there. I ended up doing a presentation thing for them with a runway show and at the end of it, Paul called me up on stage and introduced me to the whole room, saying "This is Simone from Australia. She's going to be one of our new Guess girls. Everyone say hi because she's now part of the Guess family." I was like, "Oh. My. God. What is happening?"

So you're not permanently in LA yet...

I went over for a three-month stint when I was

19, and that was pretty good. I went back over last July and was working, then came home to Wollongong for Christmas, and now I'm about to go back over. My agent said to me, "Go home, chill out and make sure you look amazing when the Guess thing comes out." Everyone is telling me that once it comes out I won't be having a break for a while, which I don't mind. I will ride that wave. But I'm not going to count my chickens...

How do you look back on your *Australia's Next Top Model* time in 2011 now? You copped it a bit from the social media haters...

I was talking to my best friend Maddy Huett, who I met on *Top Model*, and I said I cannot imagine my life now without having gone on [the show]. I would still be trying to model but I don't how well I'd be going. It was the best thing I've ever done and completely changed my life. The people I met there are best friends and a lot to do with the person I am today.

You and Maddy were particularly close to [then host] Charlotte Dawson, weren't you?

She was like my mum. When I'm in Sydney now it's a bit hard for me because I'd always stay with Charlotte, and that's all gone to hell in a handbasket. It made that day and that week [when Dawson died] exceptionally tough, for obvious reasons. Especially with her family being in New Zealand. It could have gone two ways and obviously it went that way. She was with me the day I first got the call about Guess, when I was 19. It's nice to remember that.

You have quite a social media following – how do you regard it after your *ANTM* experience?





'I cannot imagine my life now without having gone on Next Top Model. I would still be trying to model but I don't how well I'd be going. It was the best thing I've ever done.'



It's a bit weird when I post something and then it winds up on the *Daily Mail*. I had a decent following before and then one day I was shooting online stuff for Guess and Paul came in while I was getting my make-up done and asked, "Did you see what I just posted on Instagram?" He'd posted a photo of me saying, "This is Simone, she's 21 from Australia." That was on a Wednesday and by Friday all the local Australian papers had done a piece about it and then it was on the *NY Post*, Fox News, the London papers... and I literally got 15,000 new followers overnight. It was ridiculous.

You've done some auditions for film parts as well – acting remains an ambition?

Massive ambition. Growing up I always said I wanted to be an actress... and maybe also a model. As I got older it was more, hmmm, I'll do some modelling and then get into acting. I'd still like to do that. The next six months or so I'm just going to enjoy the Guess thing. I always did drama at school. I'm lucky – I just tend to meet people who are lovely and want to help me. One of the guys who runs my LA agency, Wilbur, helped me find some acting classes over there and after a class one night I went with some boy models to Wilbur's house. They were filming something and reading through a script, and then Billy Zane walks through the door and sat with us for three hours talking.

Who do you look up to in terms of actresses?

I really like girls like Reese Witherspoon and

Emma Stone. And also Anna Faris – the girls who are just funny. I would rather do comedy... I don't take myself too seriously. That's not as hard to mess up. Like Jennifer Lawrence starting out in *Hunger Games* and then *Silver Linings Playbook*... that's a hard act to follow.

Who would be your preferred leading man, Leo Di Caprio?

What have you been reading?! I really enjoy guys with a good sense of humour... so maybe a guy coming on the scene like Miles Teller. Good old Liam Hemsworth... he's pretty hot. Humour gets me every time. I guess it helps if they're also good looking.

Is there a grand plan, or do you just take it as it comes?

I kind of do. I have things I'd like to do, career-wise. Continue modelling and work on as many campaigns and as closely with Guess as I can. I'd like to do *Sports Illustrated* and Victoria's Secret and all those standard dreams models have...

How do you crack something like *Sports Illustrated*?

I don't know. I'm hoping that I'm just going to meet someone who works there... It seems like a bit of a pattern that girls who do Guess then go on to do *Sports Illustrated*, or vice versa, so I'm hoping...

Have fun in LA. When will you be back?

Depends on how well I go. I would like to be there for ages. There's no return date right now. **www**





Photography STEVEN CHEE

Styling KIM PAYNE

Grooming TOBI HENNEY

www.bally.com

Stockists - 1800 781 851

FASHION

RETRO FUTURE

This year famed Swiss brand Bally presents an Autumn/Winter range full of bold and striking pieces for the contemporary urban explorer, with some inspiration from Wes Anderson's inventive film *The Royal Tenenbaums*.



THIS PAGE: Cotton shirt with signature geometric print in blue, \$795; mixed cotton drill striped trousers, \$995; mixed cotton and silk sweater with button neckline, \$795; classic briefcase in two-tone calf leather with metal buckle, \$1,995.

OPPOSITE PAGE: Leather bomber jacket with cotton poplin check print, \$1,995; white cotton jersey t-shirt, \$195; fixed suede belt with brushed metal buckle, \$295; dark navy cotton drill chino-style trouser, \$695; white sneaker in plain calf leather with cuoio leather detail, \$595.

Mix cotton and silk
turtleneck sweater,
\$650; cotton poplin
classic shirt, \$450;
mix cashmere Piede
De Poule blazer, \$3,195.






Washed cotton denim
shirt, \$450; straight leg
washed denim jeans,
\$650; double monk
strap shoes in plain
calf leather, \$825;
mix cotton Bally print
foulard, \$250.

Thick cotton knit
sweater, \$1,150;
mix wool/silk poplin
blouson, \$1,295;
mix cotton Bally print
foulard, \$250.



A male model with short brown hair is shown from the waist up. He is wearing a light-colored, double-breasted cotton drill jacket over a cotton shirt with a bold geometric print in yellow, red, and navy blue. He is holding a large, white, oversized calf leather bag with both hands. The bag has a structured, trapezoidal shape with two top handles and a small embossed logo on the inner top. The background is split: the left side is a warm, textured wood panel, and the right side is a solid dark blue-grey wall. The lighting is dramatic, highlighting the textures of the clothing and the bag.

Cotton shirt with
signature geometric
print in yellow, red
and navy blue, \$795;
double-breasted cotton
drill jacket, \$1,895;
oversized calf leather bag
with embossed logo on
the inner top, \$2,250.

Mix cotton and silk
sweater with buttoned
neckline, \$795; mix
cotton drill striped
trousers, \$995; duffle
bag in ostrich leather
featuring Bally crest
detail, \$11,500.





Double-breasted suede
trench coat, \$6,395;
cotton poplin classic
navy shirt, \$450; classic
briefcase in two-tone
calf leather with
metal lock, \$1,995.

Headlights that show everyone the way

Those headlights you're admiring are the all-new Audi TT's Matrix LED headlights*. And they're bright in more ways than one. Delivering groundbreaking Matrix LED technology, innovative cornering lights and dynamic directional indicators, the system perfectly adapts light distribution according to the situation. They'll always provide maximum visibility for the driver, without dazzling oncoming traffic. In fact, they're so advanced they don't simply light the way for the driver, they light the way for all.

Drive design. Book a test drive at [audi.com.au](https://www.audi.com.au)

All-new Audi TT
Drive Design



*Matrix LED headlights available as an optional extra across the all-new TT range.





FEATURE



CARS *of* 2015

CURT DUPRIEZ RUNS THE RULER OVER
THE MOST EYE-CATCHING NEW CAR
RELEASES IN THE COMING YEAR.



AUDI TT

BACKGROUND: All-new, third-generation sportscar takes the original's high-brow design brief, adds cutting-edged technology and more athletic performance.

WHY WE'RE DRIVING IT: Audi wants to blow the doors off the perception its TT breed is all style and little substance. The revamped 2015 TT offers a blend of design, construction, feature-laden tech and proper sports car soul few rivals can offer for reasonable money.

At its core, the TT is a car design geek's wet dream: from its 50:50 steel and aluminium construction to its clever 'S-shaped' exterior surface styling; from its fancy, jet fighter-like TFT digital instrumentation right down to the clever circular dashboard air vents.

Entry price for TT experience is \$71,950 for the base turbo 2.0-litre front-driven manual. All-wheel-drive 'Quattro' and auto transmission versions round out the range ahead of the mid-year arrival of a convertible Roadster. You'll have to wait until the third quarter of 2015 for the high-performance TTS version to arrive, its high-boost 2.0-litre four offering 228kW and 380Nm while promising swift 4.7sec 0-100km/h performance. Short of Audi's own and eagerly anticipated 270kW RS3 Sportback (due late 2015), few alternatives on the market for its (estimated) \$100K ask will be able to hold a performance candle to the TTS version.

Power:

169kW/350Nm
(2.0 TFSI);
228kW/380Nm
(TTS)

Performance:

6.0sec 0-100km/h
(2.0 TFSI); 5.3sec
0-100 km/h (2.0
TFSI quattro),
4.7sec (TTS)

Economy:

6.4L/100km (2.0
TFSI); 6.8L/100km
(2.0 TFSI quattro)

Due date: Now
(TT coupe); mid-
year (TT Roadster);
third quarter (TTS)

AUDI Q7

BACKGROUND: Ten years after Q7 landed as Audi's large family hauler, the brand's flagship king-sized SUV gets a ground-up remake. It's also the first to feature Audi's e-tron petrol-electric hybrid powertrain treatment to supplement two 3.0-litre V6 petrol and diesel versions.

WHY WE'RE DRIVING IT: While Audi kept the outgoing Q7 feeling fresh throughout its decade-long lifecycle, a virtual clean-sheet makeover pushes the gen-two Q7 at the sharp end of motoring technologies, from powertrain engineering right through to infotainment functionality.

Its ground-up redesign is shorter and narrower outside, yet longer and roomier for cabin space. Clever engineering and construction is said to make this Q7 a whopping 325kg lighter, dramatically improving fuel economy and core performance.

While not due until some time after the third-quarter launch of mainline 3.0-litre petrol and diesel variants, an 'e-tron' hybrid version – and most-powerful Q7 – looks to be the real game-changer when it arrives.

Power: 200kW
(3.0 TDI); 250kW
(3.0 TFSI); 275kW
(e-tron)

Performance:

6.3sec 0-100km/h
(3.0 TDI); 6.1sec
0-100km/h (3.0
TFSI)

Economy:

5.7L/100km (3.0
TDI); 1.7L/100km
(e-tron)

Due date: Third
quarter



BMW i3

BACKGROUND: BMW's i3 electric city car is utterly futuristic inside and out, and a unique ground-up engineering product for the Munich carmaker. It's a real game-changer, not merely for BMW but for the Australian motoring landscape.

WHY WE'RE DRIVING IT: Launched at the end of 2014, it's certainly one of the most striking and inimitable new releases of recent times, both for its sci-fi styling and what's lurking beneath.

It's really unlike anything out there: a 96-cell, 22kWh battery pack powering a hefty 125kW and 250Nm electric motor under the floor driving the rear wheels, with a 650cc two cylinder range-extender engine to help push its all-electric single-charge 200-kilometre range out by another 100 kilometres.

Its engineering, for a city car, is also completely wild. Its carbonfibre reinforced plastic passenger cell is a world-first for volume production cars. From its rear 'suicide' door treatment to the funky interior material choices of real wood and natural fibre trim, there are few motoring conventions the i3 conforms with.

At \$63,900, it's not outrageously expensive. And with its 0-100km/h sprint time of 7.2 seconds, it's not particularly slow.

Power: 125kW/250Nm
Performance: 7.2sec 0-100km/h
Economy: 200km range from a single charge; 300km range-extended
Due date: Now

LAND ROVER DISCOVERY SPORT

BACKGROUND: The replacement for Freelander 2 goes larger on size and luxury in a bid to take on premium European mid-sized SUVs. And cops bold new styling in the process.

WHY WE'RE DRIVING IT: The Sport is Land Rover's first foray into expanding the Discovery family and its Range Rover Evoque-like makeover is a huge improvement over the Freelander 2 it effectively replaces. But in creating a more upmarket mid-sized SUV, the Sport lifts its game all-round and feels exactly as intended: a slightly smaller version of big brother Discovery.

While Discovery Sport and Range Rover Evoque share underpinnings, the Land Rover targets space, practicality and a more-premium, less-sporty feel. A third row of seats can be optioned into this new medium-sized SUV.

Initially there'll be a total of 11 variants to choose from, priced between \$53,300 (TD4 SE manual) and \$69,000 (SD4 HSE Luxury auto), all driven by a choice of permanent or optional Active Driveline on-demand all-wheel drive.

Huge brand cache, a proper premium feel, family friendliness, handsome styling and an everyman price tag: Land Rover is on a winner.

Power: 110kW/400Nm (TD4); 140kW/420Nm (SD4); 177kW/340Nm (Si4)
Performance: 11.7sec 0-100km/h (TD4); 10.3sec 0-100 km/h (SD4); 8.8sec 0-100 km/h (Si4)
Economy: 6.1L/100km (TD4 and SD4); 8.0L/100km (Si4)
Due date: Mid-year



LEXUS RC F

BACKGROUND: Lexus puts Germany's hottest high-performance rear-drivers – the BMW M4 and Mercedes-Benz C63 Coupe – firmly in its crosshairs by releasing a stove-hot, V8-powered coupe, the RC F.

WHY WE'RE DRIVING IT: Short of the outrageously exotic and expensive LF-A, the RC F is Lexus's biggest stab at serious performance yet. It's the new halo car for the company's go-fast 'F' brand.

Two versions are offered, both powered by a 5.0-litre V8 producing a formidable 351kW and 530Nm, underpinned by a race circuit-honed handling package, outfitted with Lexus's typically rich features and appointments and topped with handsome-yet-suitably aggressive exterior styling.

The basic RC F hits local terra firma at \$133,500. Buyers on a splurge can opt for a special Carbon edition – which adopts lightweight carbonfibre for roof, bonnet

and boot panels while featuring lashings of Alcantara and carbonfibre throughout the cabin – for \$147,500.

Both feature an eight-speed automatic transmission putting power through the rear wheels. And while the RC F undercuts Europe's finest in price, it promises to match the world's most revered coupes on performance, offering scintillating 4.4-second 0-100km/h acceleration and equally prodigious dynamic talent in the curves.

Power: 351kW/530Nm
Performance: 4.4sec 0-100km/h (estimated)
Economy: 10.0L/100km (estimated)
Due date: Now

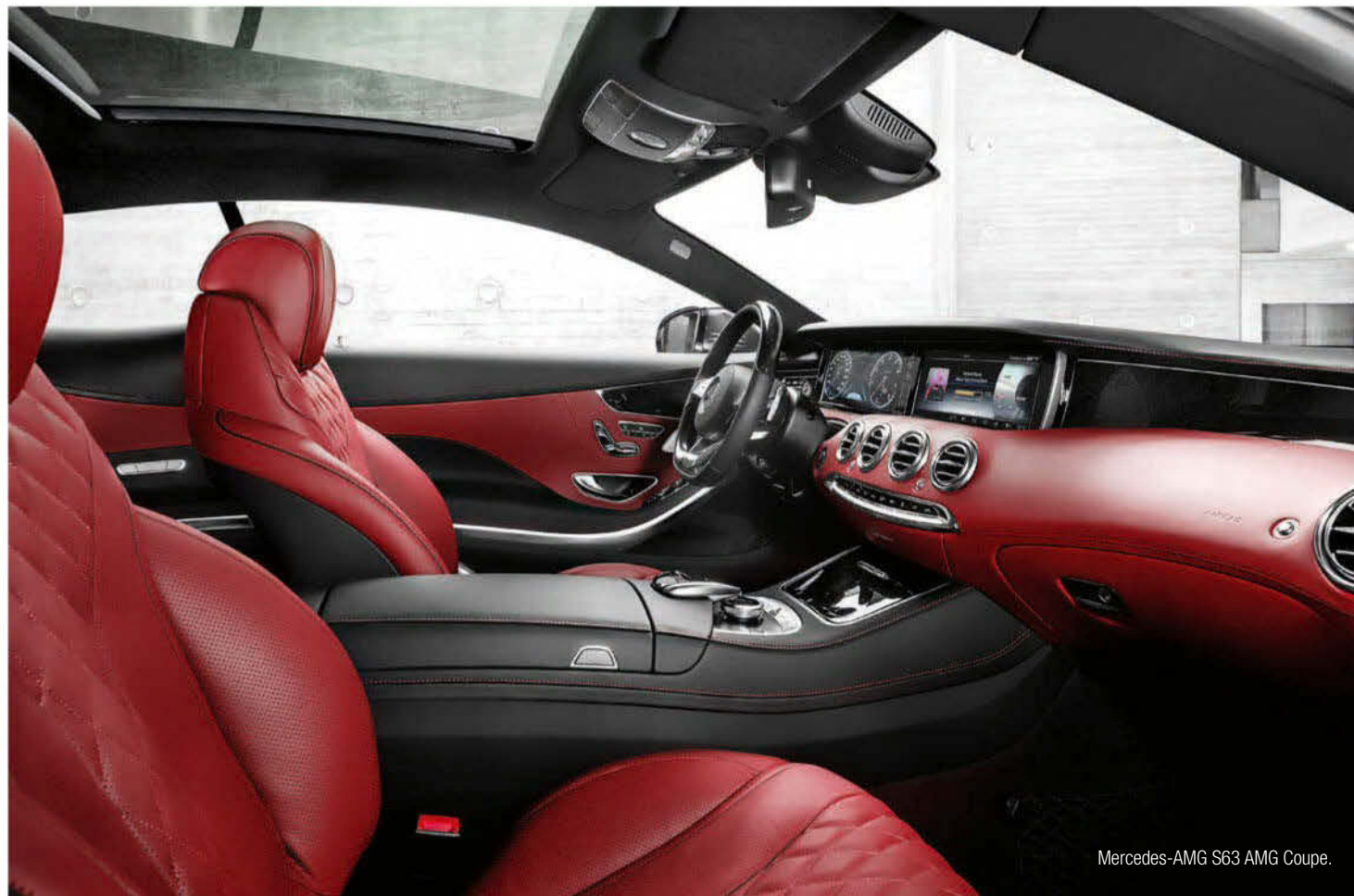


The Land Rover Discovery Sport.



Interior of the Lexus RC F.

Mercedes-AMG GT.



Mercedes-AMG S63 AMG Coupe.

MERCEDES-BENZ S63 AMG COUPE

BACKGROUND: Flagship luxury two-door formerly known as the CL-Class gets a new name and want-for-nothing makeover to take on Bentley and Aston Martin.

WHY WE'RE DRIVING IT: In what's set to be a huge year for Mercedes-Benz releases, the Stuttgart company has launched its renamed torchbearer for warp-speed five-star luxury: the S-Class Coupe. And with it arrives an all-new AMG-developed S63 Coupe, a variant that ticks all the right High-Street-indulgence boxes.

The thick end of \$420K buys you gorgeous exterior styling, commanding on-road presence, ultra-premium interior appointments, exquisite build quality, and cutting-edge technology.

Its twin-turbocharged 5.5-litre V8 makes 430Nm and an astonishing 900Nm of planet-shifting torque. Its acceleration is breathtaking – 4.3sec to 100km/h, though the four-seater's sweet spot is high-speed long-hauling comfort. AMG's tricky Magic Body Control suspension is one of the finest there is for smoothing progress.

Too rich for you? Also available is a 335kW 4.7-litre V8 S500 Coupe that wipes a frosty \$100K off the AMG's entry price.

Power:
430kW/900Nm
(S63 Coupe);
335kW/700Nm
(S500 Coupe)
Performance:
4.3sec 0-100km/h
(S63 Coupe)
Economy:
9.3L/100km
Due date: Mid-year

MERCEDES-AMG GT S

BACKGROUND: The all-new 'affordable' flagship high-performance AMG set to take on Porsche's iconic 911 in the premium sportscar arena.

WHY WE'RE DRIVING IT: Where do we start? How about its amazing 911 S-beating 3.8-second 0-100km/h acceleration claim? Or its 304km/h top speed? Or that it shares its platform and proportions with the discontinued SLS AMG supercar but is more compact in size and lighter by 125kg. Or that when it lands in Oz in June, its estimated \$240K price tag will be about half that of the AMG's former king of the go-fast hill?

Like the new C63, the GT is powered by a twin-turbocharged 4.0-litre V8, albeit with a more circuit-friendly dry sump oil system.

From its 90 per cent aluminium spaceframe construction to its jaw-dropping interior design, the GT is a thing of finely engineered and superbly executed beauty. And it's set to anchor AMG's two-door sporting credentials in ways SLS or SLK never quite managed.

Power:
375kW/650Nm
Performance:
3.8sec 0-100km/h
Economy:
9.3L/100km
Due date:
Mid-year



MERCEDES-AMG C63

BACKGROUND: Mercedes-Benz's newly branded Mercedes-AMG skunkworks injects fantastic new-gen C-Class with the ferocious soul of the much-loved, outgoing C63 muscle car.

WHY WE'RE DRIVING IT: Mercedes-Benz's outgoing C63 AMG is one of today's true 'instant classics', mainly due to its warrior-spec 6.2-litre V8, one of the finest engines of the modern era. But progress, together with an entirely new generation of C-Class

launched mid-2014, have caught up with the hand-built engine.

The all-new, 4.0-litre twin-turbocharged V8 version of the C63 is, therefore, big news in petrolhead land. The smaller, force-induced V8 is nearly technically identical with this year's other major AMG release, the GT sports car. Australia also gets a higher-powered S version, outputting 375kW and a massive 700Nm, outstripping both its predecessor and arch rival BMW M3/M4

in the process. True to tradition, wagon, coupe and convertible variants will front up in due course, the latter two not likely to land in Oz until 2016.

Adaptive damping suspension, a more performance-focused hardware and more-advanced electronic chassis 'smarts' compliment a package that sticks true to what's proven to be a hugely successful formula for AMG.

Expect the all-new C63 range in dealerships from around the \$175K mark.

Power:
375kW/700Nm
(C63 S)
Performance:
4.1sec 0-100km/h
(C63 S)
Economy:
8.4L/100km
(C63 S)
Due date:
Mid-year



Mazda Mx-5.

Alfa Romeo 4C Coupe



Audi RS3 Sportback



Abarth 595 Biposto



OTHER CARS LAUNCHED IN 2015...

THIS YEAR IS SET TO BE A BIG ONE FOR PREMIUM AND PERFORMANCE CAR LAUNCHES. HERE ARE JUST A FEW OF THE OTHER NEW AND UPDATED RELEASES HITTING THE AUSTRALIAN MARKET.

Alfa Romeo's long-delayed, lightweight 4C Coupe sportscar is finally out now. The Chrysler Group is also due to release an updated eight-speed 3000 SRT, the new track-focused Abarth 595 Biposto and, hopefully, the new Jeep Renegade.

It's going to be a huge year for Germany's Big Three in Audi, BMW and Mercedes-Benz. Audi follows TT in February with A6 and A7 limousines, mighty RS6 and RS7 flagship performers and a fresh-faced A1 by mid-year, with face-lifted Q3 small SUV and stove-hot RS3 Sportback hatchback joining TTS and Q7 in the latter half of the 2015.

BMW's electrified i8 supercar was launched late-2014 and will be followed by 2 Series Convertible, its refreshed 6 Series two- and four-door coupe luxury range – including the heroic M6 version – and

X5M/X6M performance SUVs in the first half of 2015. Further afield are releases of updated 1 Series, the gen-two X1 SUV, a performance-honed X4 M40i 'SUV coupe', face-lifted 3 Series, an all-new luxury 7 Series flagship and, fingers crossed, a sporty M2 two-door.

Mercedes-Benz kicked off 2015 large with the CLS Coupe and Shooting Brake range joining S-Class Coupe already on sale. Another major release arriving from Stuttgart is the new GLE – the newly named ML replacement SUV – and its brand-spanning GLE Coupe spin-off. It's refreshed B-Class will also land in Oz around March.

Also: Porsche's new hard-core Cayman GT4 sportscar; an updated Volkswagen Polo GTI (with a manual gearbox option... finally); Jaguar' XE sedan range and Ford's delayed Mondeo.

MAZDA MX-5

BACKGROUND: One of the most iconic and longest-running sportscar nameplates in history returns in a brand-new form, crafted true to the tradition of a simple 'lightweight' formula.

WHY WE'RE DRIVING IT: For a quarter of a century the MX-5 has stuck true to offering simple, excess-free driving pleasure and made itself a bona-fide cult car in the process.

While Mazda is keeping specifics close to its chest prior to the mid-year launch of the range's revamp, the latest edition promises to continue delivering the fun factor... in a more affordable package.

Despite big changes, the MX-5 mantra is about honing details to bear performance fruit. And the new car is certainly lean. Even in the face of encroaching weight penalties through ever-stringent safety standards, engineers have pledged to pull 100kg out of the MX-5 breed and keep the new car under a tonne. And a lighter-yet-stronger sports car makes for finer handling: the key MX-5 characteristic.

What's confirmed is that two engines will be offered: 1.5L and 2.0L naturally aspirated four cylinder units. It's predicted that the base 1.5-litre version will drop MX-5's pricing below \$40K, with Mazda keen to attract young buyers. Expect the new MX-5 to be one of the driving benchmarks of 2015.

Power:

90kW/150Nm (estimated, 1.5L version); 134kW/200Nm (estimated, 2.0L version)

Performance:

7.5sec 0-100km/h (estimated, 1.5L version); 6.5sec 0-100km/h (estimated, 2.0L version)

Economy: N/A

Due date: Mid-year

VOLVO XC90

BACKGROUND: Twelve years after it was launched, Volvo's family-hauling XC90 will be pensioned off and replaced by a radically revised second-generation range in Aussie showrooms come May.

WHY WE'RE DRIVING IT: Volvo will launch seven different variants of its long-awaited second-generation XC90, boasting a contemporary, ground-up redesign.

Choices? Buyers can opt for the T6 model's 236kW/400Nm 2.0 turbo petrol four, the D5 version's torquier 165kW/470Nm 2.0 turbodiesel four, or Volvo's 'Twin Engine' petrol-electric hybrid T8 variant that adds an electric motor to the T6 engine and totals a formidable 300kW and 640Nm while sipping just 2.6L/100km of fuel.

Inside the roomier cabin, design and materials are up there with Germany's finest SUV rivals, with noticeable advancements in infotainment spec and, in true Volvo form, a number of world-first safety features such as automated braking at intersections.

Entry price for the new XC90 is \$89,950 for the D5 Momentum model, with the range topping out with a sporty R-Design-spec hybrid T8, at \$122,950.

Power:

236kW/400Nm (T6); 165kW/470Nm (D5); 300kW/640Nm (T8)

Performance:

4.3sec 0-100km/h (S63 Coupe)

Economy:

7.7L/100km (T6); 5.8L/100km (D5); 2.6L/100km (T8)

Due date: Mid-year



TESLA MODEL S P85D

BACKGROUND:

Electric car upstart Tesla's just-launched luxury four-door, the Model S, has barely hit Aussie roads. But there's a hotter P85D version due mid-year with a swag of giant-killing credentials set to shame the biggest performance icons from Europe.

WHY WE'RE DRIVING IT: Tesla is out to demonstrate electrification's high-performance credentials in a big way with the P85D version of its Model S sedan.

The stats make startling reading. One electric motor supplies 165kW to the front wheels, another 365kW to the rears – a total of 515kW! And torque? A monumental 930Nm in total and, true to electric-

motorized tradition, delivered instantly.

Acceleration? An incredible 0-100km time of just 3.4 seconds! Forget any potential German luxu-performance four-door rival, because in a straight line the P85D will be slaying supercars.

Then there's its pricing. At \$133,500, the Tesla significantly undercuts European four-doors of even remotely similar performance.

Of course, living with electrified motoring carries the inconvenience of charging, and it's doubtful you'll see the car's full 460km range if you're regularly flexing its output muscle.

But as a statement that alternatively powered high performance has arrived, the P85D is a bold one.



Power: 515kW/930Nm

Performance: 3.4sec 0-100km/h

Economy: 460 kilometres on a single charge

Due date: Mid-year

FASHION

Photography
STEVEN CHEE

Styling
KIM PAYNE

Grooming
TOBI HENNEY

SHOT AT
WWW.CAMDENPARKHOUSE.COM.AU

TO THE MANOR BORN

*You can wear a navy
suit, sure... or you can
do something a lot more
interesting as suit-wearing
weather returns.*



Scotch & Soda 3-piece suit,
\$1,189.95, and tie, \$99.95;
H&M shirt, \$69.95.







THIS PAGE:
Gibson jacket, \$330,
waistcoat, \$175, shirt, \$99,
and tie, \$99.

OPPOSITE PAGE:
Ben Sherman jacket,
\$449.95, waistcoat,
\$149.95, and pants, \$250;
shirt, \$99.95, tie, \$69.95,
and pocket square, \$29.95.
SABA brogues, \$299.



THIS PAGE:

Ferragamo jacket, scarf, shirt
and pants, all POA.

OPPOSITE PAGE:

ASOS jacket, approx. \$164, waistcoat,
\$67, and pants, \$77; **Polo Ralph Lauren**
shirt, \$149, and bow tie, \$99;
Paul Smith shoes, \$505.





THIS PAGE:
Gucci suit, \$1,645,
shirt, \$325, tie, \$225,
and pocket square, \$165.

OPPOSITE PAGE:
Ralph Lauren Black Label
suit, \$2,299, and tie, \$149;
Polo Ralph Lauren shirt,
\$189, pocket square, \$129;
Gucci 'G-Timeless' watch,
\$1,125.





THIS PAGE:

H&M jacket, \$169; **Vanishing Elephant** sweater, \$110; **Uniqlo** shirt, \$49.90; **Scotch & Soda** bow tie, \$29.95.

OPPOSITE PAGE:

Paul Smith suit, \$1,475, shirt, \$220, tie, \$170, and belt, \$180.





THIS PAGE:

Prada jacket, \$3,320,
sweater, \$940, shirt, \$830,
and pants, \$1,110.

OPPOSITE PAGE:

MJ Bale suit, \$995,
waistcoat, \$250, shirt,
\$79.95, tie, \$159.95, and
pocket square, \$29.95.





GODS AND KINGS

In this extract of the introduction to a new book on visionary British designers **Alexander McQueen** and **John Galliano**, *Gods And Kings*, author Dana Thomas traces the spectacular rise and fall of two working class boys from London.



On the evening of 24 February 2011, thirty-five-year-old Geraldine Bloch, the head of exhibitions at Paris's Institute of the Arab World, and her boyfriend, forty-one-year-old Philippe Virgitti, who worked as a receptionist, were sitting on the terrace of the Paris café La Perle, chatting over a couple of beers, when the man next to them yelled at them to quiet down. Realizing that he was drunk – his eyes were glassy and his speech was slurred – they brushed him off. But he kept needling them.

"Your voice is annoying me," he snarled. "You're speaking too loudly."

The drunk man's bodyguard, standing a few feet away, saw that the situation was quickly devolving into a fight and Bloch was getting upset. He rang his boss's lawyer on a cell phone and tried to pass the phone to Bloch so the lawyer could calm her down, but

she refused to take the call. A security guard suggested she move to another table.

Before she could, the drunk man grabbed her hair and shouted, "Dirty Jew face, you should be dead." She screamed in pain. "Shut your mouth, dirty bitch," he snapped. "I can't stand your dirty whore voice."

He then turned his anger toward Virgitti and yelled: "Fucking Asian bastard, I'll kill you!" As Bloch continued to shriek, the drunk told her: "You're so ugly. I can't bear looking at you. You're wearing cheap boots, cheap thigh boots. You've got no hair, your eyebrows are ugly, you're ugly, you're nothing but a whore."

Then he let her go, stood up, struck a rock star-like pose and proudly declared in a posh English accent: "I am the designer John Galliano!"

When the news broke the next morning that the creative director of the esteemed French couture house Christian Dior had been arrested for fighting and shouting anti-Semitic slurs – an act that is considered a hate crime in France – no one in fashion knew quite what to think. Dior's owner Bernard Arnault and the company's chief executive Sidney Toledano – a French Jew who is one of the most respected executives in the business – responded cautiously by simply suspending Galliano pending the police investigation.

But a few days later – in the thick of Paris Fashion Week – the British tabloid *The Sun* published a video on its website of Galliano at the same café several months earlier, obviously plastered and spewing decidedly more virulent anti-Semitic insults, including "I love Hitler", at a couple of patrons, neither of whom were Jewish. The video went viral and the international Jewish community was outraged. Abraham Foxman, national director of the Anti-Defamation League, called Galliano "a serial bigot".

It was more than Arnault and Toledano could accept. Within 24 hours, they fired Galliano from both Dior and his namesake brand John Galliano.

The news of his sacking played on front pages around the world, right next to the revolt in Libya.

Though personally wounded by Galliano's vicious racist outbursts, Toledano chose to go ahead with the Dior womenswear show as scheduled, in a large tent pitched in the Musée Rodin's gardens. As the lights went down, he came out and told the audience: "What has happened over the last week has been a terrible and wrenching ordeal for us all. It has been deeply painful to see the Dior name associated with the disgraceful statements attributed to its designer, however brilliant he may be."



With that came a charming, commercial collection of hippie-inspired clothes, and at the close, in Galliano's absence, Dior's hardworking atelier hands, mostly older women, dressed in white smocklike coats, stepped into the spotlight and humbly took the bow.

Galliano's flame-out came almost a year to the day after his competitor and compatriot, the forty-year-old British designer Alexander McQueen, was found dead in his London flat. After years of serious drug abuse and profound depression that his psychiatrist Dr Stephen Pereira later testified was caused by work pressures

and accentuated by the death earlier in the week of his devoted mother Joyce, McQueen hanged himself in his wardrobe.

The coincidence in timing was both disturbing and poignant. Galliano and McQueen had arrived on the international fashion stage almost simultaneously in the mid-1990s, when the dominant style was minimalism, and together they shook the industry out of its boring, bourgeois stupor with their innovative, complicated and deeply seductive designs.

GALLIANO AND MCQUEEN HAD SIMILAR personal stories. Both grew up in working-class London – Galliano, the son of a plumber; McQueen, the son of a taxi driver – with doting mothers who nourished their love of fashion. Both discovered as boys that they were gay and were bullied by homophobic schoolmates, which pushed them to develop violent tempers and mouthy retorts as retaliation. Both apprenticed in the costume departments of London theatres, where they cultivated a taste and an eye for elaborate stage production. Both became regulars on the London nightclub scene and partook in its vices. And both attended Central Saint Martins, a then-little-known but respected art school in London, where they put on exceptional graduation shows.

Galliano and McQueen weren't simply driven and gifted. They wanted to revolutionize fashion in a way no one had in decades. With little money, volunteer helpers and sheer will, they turned out landmark collections in mesmerizing, theatrical shows that retailers and critics still gush about and designers continue to reference.

Galliano led the way with his sensual bias-cut gowns and his voluptuous hourglass tailoring, which he



IN HIS OWN WORDS

Use the free **viewa** app to scan this page and see John Galliano discussing the death of Alexander McQueen on the *Charlie Rose* show.

presented in romantic storybook-like settings. “Everything John did was touched with artistry and meaning,” explained Amanda Harlech, who served as his creative partner and muse for the first decade of his career. “He created whole worlds for every woman – no, for every girl, boy, woman, man to explore.”

Galliano’s zenith came in March 1994 with his Sao Schlumberger show – so named because it was staged in the Portuguese socialite’s empty 18th Century Paris mansion. Out of business for the third time in 10 years, Galliano landed at the last minute a deep-pocketed American banker to back him. Working day and night for two weeks, he and his team pulled together 18 Japonism-inspired mini-kimonos and fluid gowns cut from the same bolt of cheap black satin and topped off with secondhand furs and Harry Winston diamonds on loan. Everyone – the world’s top models, the hairdressers and make-up artists, the shoe designer Manolo Blahnik, the milliner Stephen Jones – agreed to work for free, because, as Harlech said, “We all believed in John.”

Since the space was small the guest list was limited, but those who did attend were agog at the beauty, glamour and poetry of the clothes, worn so sensually by twenties-like sirens in such a resplendent setting.

“What the hell!” howls *Vanity Fair* fashion and style director Michael Roberts 20 years on. “It was like being on a drug trip. You were transported completely for 25 minutes.’ More important, with the Schlumberger collection, then French *Vogue* editor Joan Juliet Buck explained that Galliano launched “a new way of looking, an affirmation of femininity that you could see in the cut”.

AT THE SAME TIME, MCQUEEN, though nearly 10 years younger than Galliano, was also changing the way the world was dressing, but more profoundly. For his first official collection, in March 1993, at the tender age of 23, McQueen did what few in fashion ever achieve: he invented a new silhouette. Called the Bumster, it was a pair of flat-front trousers with a waistline slung so low it revealed the top of the pubis and derriere. “I wanted to elongate the body, not just show the bum,” he explained. “To me, that part of the body – not so much the buttocks, but the bottom of the spine – that’s the most erotic part of anyone’s body, man or woman.”

He presented the Bumster in various incarnations – flared, cropped, as part of a suit, or zippered to a bodice as a jumpsuit – in a series of disturbing shows, such as ‘The Birds’, based



Galliano and McQueen weren’t simply driven and gifted. They wanted to revolutionize fashion in a way no one had in decades.



Above: Galliano with Jack Nicholson and his daughter Lorraine, and actress Liz Hurley, after his F/W show for Dior in 2003.
Top: McQueen’s famous “Bumster” pants on the catwalk at a 1996 show.

on Alfred Hitchcock’s spooky thriller, with models covered with greasy tire tracks, and ‘The Highland Rape’, which was inspired by England’s violent clearing of the Scottish highlands and featured models in torn garments, running down the catwalk as if escaping their oppressors.

Before long, every designer was dropping waistlines and eliminating front pleats, making flat-front hip-huggers the dominant pant silhouette for two decades now and running. Throughout his early shows, such as ‘Nihilism’, which featured fierce models in faux blood-smeared micro-minidresses worn without underwear, revealing their naked pubes; ‘The Hunger’, with prim dresses slashed violently across the torso; and ‘Dante’, with gowns and suits printed with war photographer Don McCullin’s brutal black and white images of combat, McQueen brought confrontation and raw sex into

mainstream fashion and made it not only appealing and desirable but also acceptable. It took a while for the fashion writers to pick up on McQueen – his East End ruffian persona frightened them – but when they did, they understood the magnitude of his talent. As *Guardian* fashion writer Alix Sharkey declared: “Alexander McQueen is unquestionably the most gifted, influential and innovative fashion designer this country has produced since John Galliano.”

McQueen and Galliano “were constantly in motion. Constantly creating something, destroying it, turning it around, changing all the time,” says the fashion hairdresser Eugene Souleiman, who worked with both men over the years. “They were out there on their own, trailblazing. Their only competition was themselves, getting better and better.”

And though their approach to fashion was wildly different – Galliano began as an illustrator, McQueen as a Savile Row tailor – their forthright designs seemed to complement each other, like yin and yang.

As McQueen once explained: “John’s a hopeless romantic and I’ve become a hopeless realist.

“But you need both in the world.”

WHEN GALLIANO AND MCQUEEN STARTED, IN THE MID-1980s and early 1990s respectively, “fashion wasn’t a big industry as it is now,” remembers Rifat Ozbek, who back then was one of London fashion’s shining stars. “We wanted to make beautiful things and have fun along the way. There wasn’t the pressure to do handbags, shoes, perfumes. It was about the clothes – the shape, the feel, the colours.”

In strode Bernard Arnault, the French tycoon who owned Christian Dior as well as LVMH, a group of more than 50 luxury companies including Louis Vuitton, Moët & Chandon, Guerlain and Givenchy. Arnault was a former real-estate developer from the north of France who had manoeuvred his way into the luxury industry in the late 1980s with aggressive business strategies that earned him the press nicknames “the Terminator” and “the Wolf in Cashmere”.

He had big plans for his group: following the business model created

by the Wertheimer family when they hired Karl Lagerfeld in 1982 to modernize Chanel, Arnault wanted to “renovate” his musty old houses and turn them into multibillion-dollar global brands. But he needed dynamic, young designers to make that happen.

He dared to hire Galliano and McQueen to run two of his best-known maisons de couture, Givenchy and Christian Dior, while allowing both men to keep working for their namesake companies. It seemed like a smart move for all three at the time: Arnault got Galliano and McQueen’s superior talent and magnetic personalities to liven up those near-dead brands, and Galliano and McQueen got Arnault’s money and the best seamstresses in the business to execute their ideas.

With their appointments to Dior and Givenchy, Galliano and McQueen joined a new generation of fashion designers – which included Marc Jacobs at Louis Vuitton and Tom Ford at both Gucci and Yves Saint Laurent – who made their international reputations by working for established companies rather than solely for themselves. With their street smarts, their wildly theatrical shows and their hedonistic audacity, these guns-for-hire made fashion youthful, vibrant and sexy again.

In return, their corporate benefactors swathed them with big-league perks such as chauffeur-driven sedans 24/7, Concorde or private jet travel, decent expense accounts and fat paychecks. The designers became as famous as rock stars – complete with groupies and, at times, bodyguards – and the press regularly referred to them as “kings”. Galliano so embraced the title he had himself photographed sitting on a throne, wearing a crown.

The ceaseless fashion cycle – which required a fresh crop of designs every four to six months – wasn’t new: “I’ve made a rope to hang myself with,” Yves Saint Laurent complained back in the 1970s. “I’d love to be able to do fashion when I want, but I’m a prisoner of my own commercial empire.”

What was new was the corporatization and democratization of the industry, and the phenomenal expansion on every front. For more than a century, luxury fashion – the world of handcrafted leather goods and made-to-measure couture – had been made up of small businesses run by their founders or the founders’ heirs. They were niche businesses catering to a niche clientele. A handful of companies eventually blossomed into international brands – in the 1950s, Dior was known as the General Motors of fashion – but they all remained privately held and were primarily run by executives who specialized

in producing and selling clothes, leather goods and perfume.

In the late 1980s and throughout the 1990s, many of these companies were acquired – in friendly buyouts or hostile takeovers – by tycoons and financiers such as Bernard Arnault and Francois Pinault who had little or no experience in fashion but knew how to make serious money in business. The tycoons listed the companies on the international exchanges, which made the businesses more fiscally responsible but also vulnerable to economic cycles and beholden to shareholders who expected continuous increases in profits and dividends.

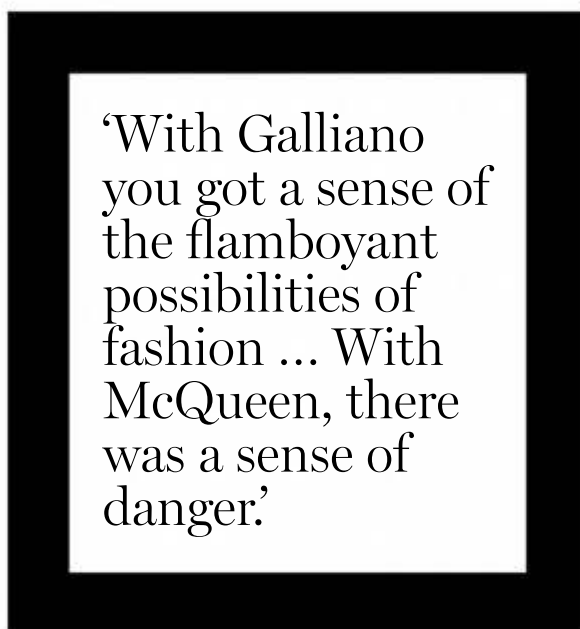
To spur sales growth, the tycoons decided to target the burgeoning middle market, a sprawling consumer group newly flush from the 1990s economic boom. And to reach these new customers, the tycoons rolled out stores by the score. They hired executives from

outside the industry – one Givenchy executive had previously worked for Whirlpool and Nike; a Gucci Group CEO was recruited from Unilever’s frozen-food and ice-cream division – to come up with new marketing strategies. Focus groups and designing by committee replaced intuition and creative integrity. The designers-for-hire were tasked with generating ideas that could be spun off into affordable high-profit items such as perfumes and accessories and drumming up media hype with provocative catwalk shows and splashy red carpet events that would make the brands’ names as recognizable and desirable as Nike, Apple and Coca-Cola. In less than two decades, what had been an informal club of family-owned businesses had grown into

a \$200-billion-a-year global industry.

The tycoons relished their success and riches: they posed for covers of business magazines, bought grand homes and yachts, and built museums to show off their impressive private art collections. In 2006, Bernard Arnault landed on the Forbes list of the world’s richest individuals – at number seven, with a net worth of \$21.5 billion – and has remained in the top 20 ever since. His employees, including his inner circle of lieutenants, took to referring to him as Dieu, or God, as in: “What would God think?”

But from the designers’ point of view, luxury fashion under its modern corporate leadership had become “dehumanized”, said Nicolas Ghesquiere, a French designer who in 2012, after 15 years on the job, quit his post as creative director of the Pinault-owned brand Balenciaga [he’s currently Artistic Director, Women’s Collections at Louis Vuitton – Ed]. “There are people I’ve worked with who have never . . . actually grasped that [fashion] isn’t yogurt or a piece of furniture,” he said. “They’re transforming it into something much more reproducible and flat.”



Above: Detail from The Birds, McQueen’s London Fashion Week show, 2000. Top: Galliano during London Fashion Week, 1992.

The compromises the designers were forced to make in the name of commerciality were soul crushing. “You would see McQueen’s show, and then you would walk into department stores and see his rack and think, ‘What are these clothes? Where did they come from?’ Because they had nothing to do with him,” says a longtime McQueen supporter and former British *Vogue* editor. “I could see why he was having a hard time reconciling it. The product they kept churning out didn’t have anything to do with his work.”

The go-go pace was unsustainable and the wreckage it caused astounding: Jacobs wound up in rehab, twice; Tom Ford was pushed out of Gucci – in part because board members felt he was running out of ideas – and suffered a bout of depression; French designer Christophe Decarnin reportedly abandoned his post at Balmain after being hospitalized for a nervous breakdown; Galliano’s trusted assistant Steven Robinson died of a cocaine-induced heart attack at 38; Galliano became a severe alcoholic and prescription drug addict who inevitably imploded; and McQueen killed himself.

The designers were also all substantially oversubscribed, workwise. When Galliano first started back in the mid-1980s, he produced two collections annually. At the time of his termination in 2011, he was overseeing – at the Dior and John Galliano brands combined – an astounding 32 collections a year. And as he pointed out, “You’re only as good as your last collection. . . . [It’s] an enormous pressure.”

“Fashion is fast forward, frenetic,” *Vogue* contributing editor Andre Leon Talley told me in the days after Galliano’s implosion. “There are too many collections, too many seasons. How can designers keep up?”

ALL CREATIVE BUSINESSES – fashion, music, theatre, art, cinema, literature, photography and others – have at one time or another endured battles between art and commerce. But the conflict of these opposing forces escalated during the era of globalization, particularly in fashion, where the bottom line became more important than the hemline. Innovation gave way to marketing and technology; quality to quantity. As Bernard Arnault’s son Antoine Arnault, CEO of LVMH menswear brand Berluti, told me quite frankly, there is no room for art in fashion today. “If designers wanted to be artists, they would paint or sculpt,” he said. “But they design clothes or

Below: Alexander McQueen accepts an award from Prince Charles at the British Fashion Awards, 2001. Below, middle: Galliano accepts the plaudits at the end of his Fall/Winter 2011 Dior show. Bottom: A McQueen creation on display at The Met exhibition of his work in 2011.



leather goods or products that are made to be sold in large quantity.”

“Fashion doesn’t want eccentrics any more,” says John McKittrick, the former designer of Red or Dead and one of McQueen’s first employers. “It wants bland people. It wants art directors. It wants employees. The companies don’t even want a designer really. Everyone is turning out the same old things. You can’t tell now who is designing what. It’s all the same.”

FASHION PEOPLE LIKE TO TALK ABOUT HAVING A ‘MOMENT’.

It could be when an utterly delicious dress comes down a runway. It could be when a model in exactly the right outfit, hair and make-up strikes a perfect pose. It could be when a designer reaches the ne plus ultra of his or her career. Usually it’s brief, a flash.

In 1996, a reporter asked Galliano: “How would you define fashion?”

“For me,” he responded, “it’s a fleeting moment.”

Looking back on the last 30 years of fashion, as I have for this book, I would say the business experienced a long, fabulous moment – a magical moment – that began with Galliano’s St Martins graduation show in 1984 and came to a definitive two-step close with McQueen’s suicide in February 2010 and Galliano’s dismissal one year later.

“With Galliano you got a sense of the flamboyant possibilities of fashion – beautifully absurd, he intoxicated us with excess. And there was always a fusion and a dissonance between the present and the past, as if you were witnessing fashion history through the immediacy of the moment,” says Claire Wilcox, Senior Curator, Department of Furniture, Textiles and Fashion for the Victoria and Albert Museum. “With McQueen, there was a sense of danger – you went to his shows and didn’t know what to expect. You felt you were witnessing the future.”

So powerful was McQueen’s impact not only on fashion but on society that when the Metropolitan Museum of Art’s Costume Institute mounted a retrospective of his work a year after his death, in a show titled “Alexander McQueen: Savage Beauty,” it had more than 660,000 visitors in three months, ranking it the eighth most popular show in the history of the Met, and the Costume Institute’s most successful fashion exhibition ever.

And the Institute – now known as the Anna Wintour Costume Center after the influential *Vogue* editor – chose to mount “Chinese Whispers: Tales of the East in Art, Film, and Fashion” as its summer blockbuster for 2015, with several of Galliano’s Chinoiserie-style designs from throughout his career as well as a sidebar on the Peking opera, featuring his Christian Dior Spring–Summer 2003 haute couture collection, inspired by the celebrated performer Mei Lanfang.

Galliano and McQueen had longer staying power than most of their peers – their magical moment carried on – simply because they were two of the strongest and the most determined of fashion’s many egotists.

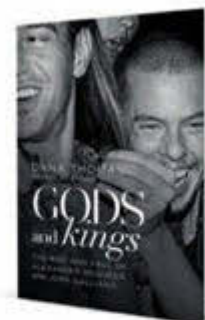
During their 20-year reign, they poured their creative souls into fashion, helping companies turn into not only mega-conglomerates but also names that will stand for decades to come. In return they were sacrificed in the name of capitalism.

They were indeed kings, the sort history later hails as The Great.

But kings come and kings go.

And gods remain. ■■■

Gods And Kings – The Rise and Fall of Alexander McQueen and John Galliano, by Dana Thomas, Penguin Books, \$39.99.



Photography **BEC PARSONS** Styling **KIM PAYNE** Grooming **TOBI HENNEY**



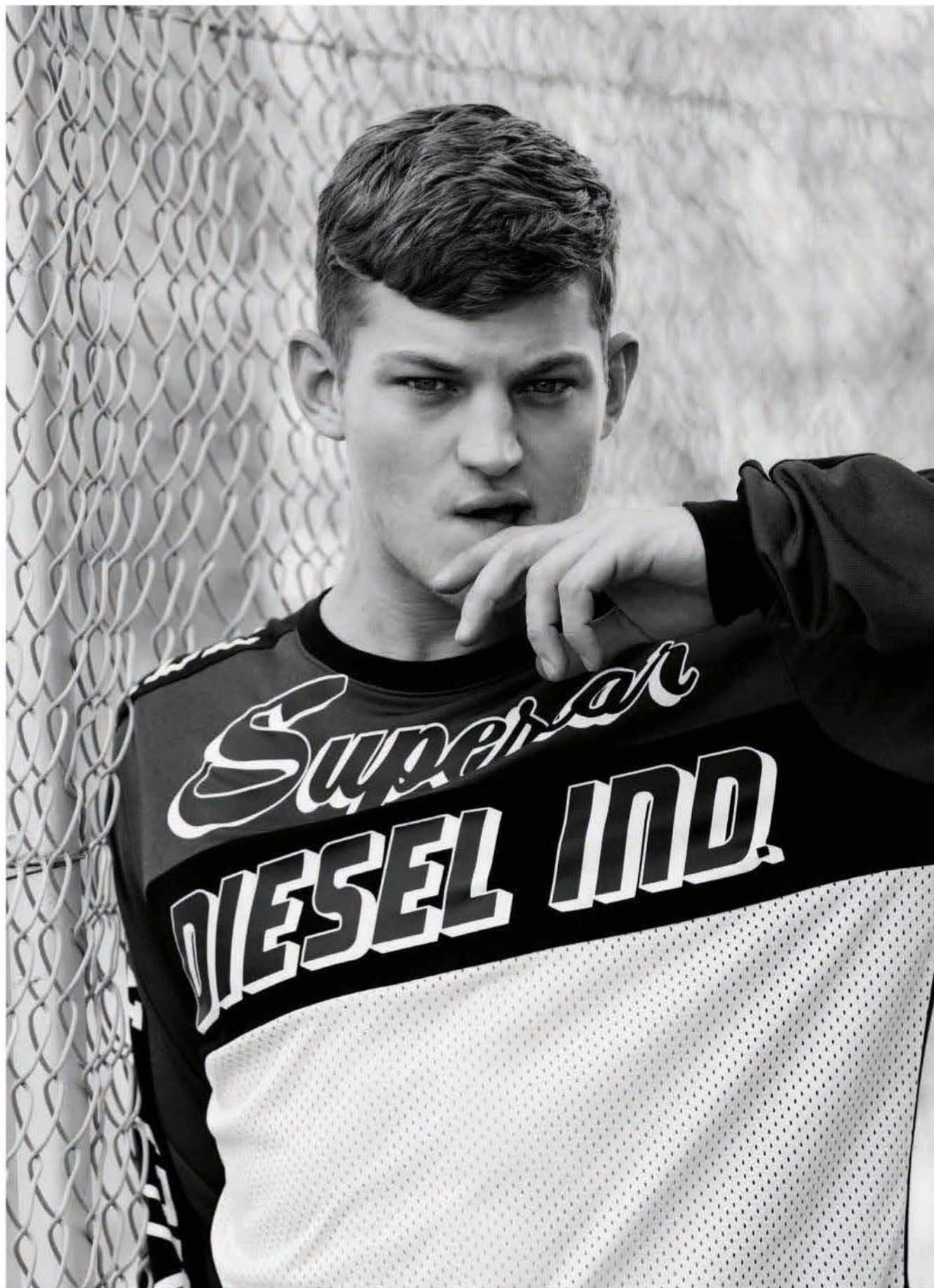
HEAD

TURNING

*Deep colours,
geo prints, large
graphics and logos
set the tone this
season as plains
retreat in favour
of more dynamic
combinations.*



THIS PAGE: **Bottega Veneta** sweater, \$2,360, lambskin pants, \$4,970, and shoes, \$590; **AM Eyewear** frames, \$410.
OPPOSITE PAGE: **Burberry Prorsum** denim trench, \$3,295, tee, \$550, denim pants, \$770, scarf, \$1,550, and sneakers, \$870.



THIS PAGE: **Diesel** mesh tee, \$199.

OPPOSITE PAGE: **Gucci** puffer jacket, \$2,010, waistcoat, \$1,250, shirt, \$325, pants, \$1,040, and shoes, \$910.







THIS PAGE: **Lacoste** sweater, \$249, and pants, \$249; **Reebok** sneakers, \$129.95.

OPPOSITE PAGE: **Givenchy** anorak, \$2,983, jacket, \$3,847, tee, \$1,200, earrings, \$650, pants, \$1,200, and boots, \$1,900 (all prices approx.).



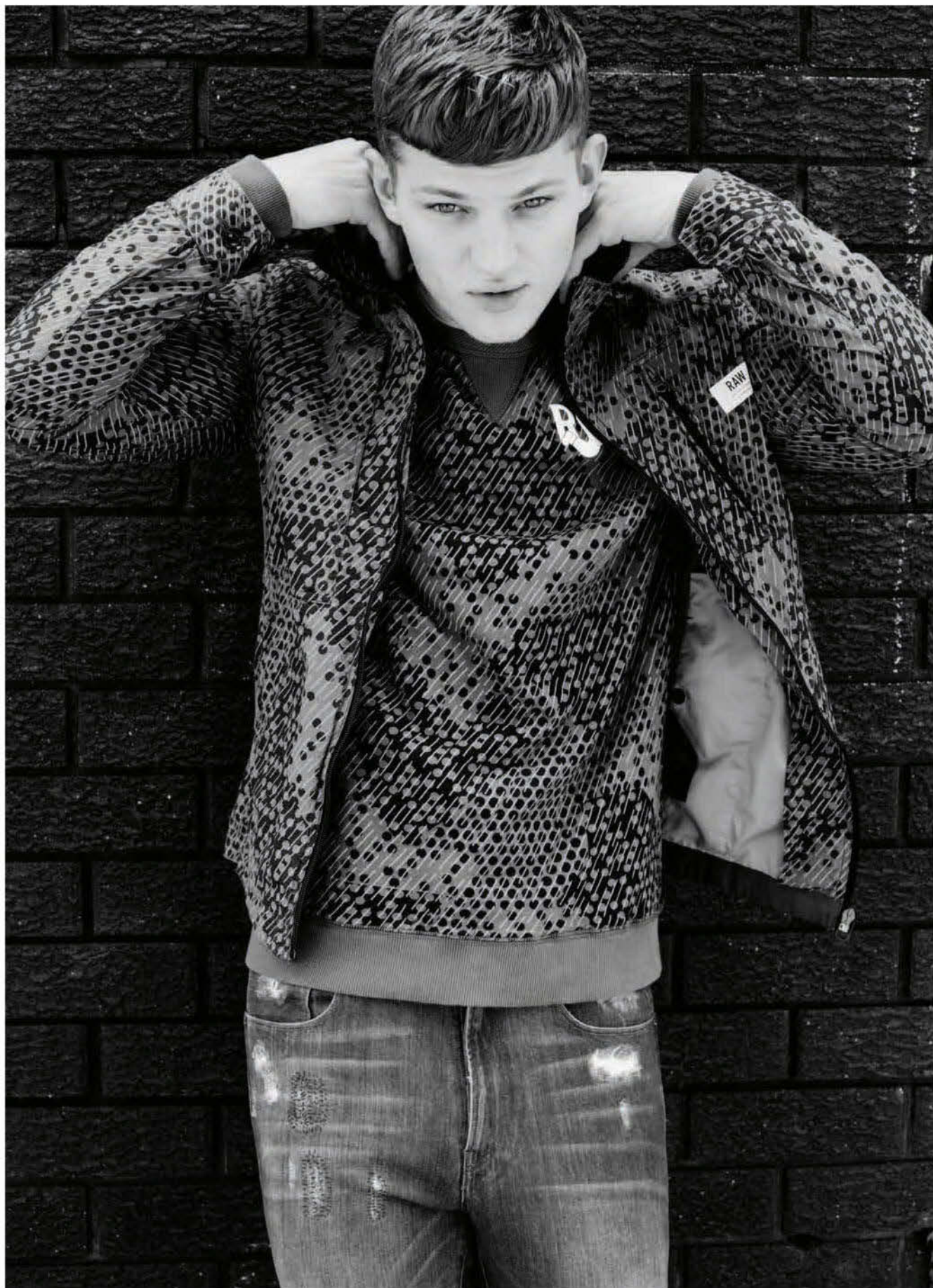
THIS PAGE: **Bally** jacket, \$2,250, shirt, \$795, trousers, \$695, mix print Bally foulard, \$250; **Paul Smith** belt, \$180.
OPPOSITE PAGE: **P.A.M.** sweat top, \$231; **Duplo** pants, \$255; **ASOS** hat, \$38; **Reebok** sneakers, \$119.99.







THIS PAGE: **Paul Smith** bomber jacket, \$1,210, tunic top, \$475, and pants, \$545.
OPPOSITE PAGE: **Prada** sweater, \$1,220, jeans, \$1,630, loafers, \$1,030, and belt, \$510.



THIS PAGE: **G-Star RAW** jacket, \$240, sweater, \$120, and Type C 3D Super Slim jeans, \$210.
OPPOSITE PAGE: **Polo Ralph Lauren** jacket, \$1,299, sweater, \$349, denim shirt, \$189, and suede pants, \$1,299; **Paul Smith** brogues, \$505.

ARMANI





FEATURE

DRIVING DIXIELAND

Native Southerner *Mark Johanson* hops in the car to take a gastronomic tour of one of America's most famed and diverse regions.

Ever heard of a beignet? How about perloo? Hushpuppies? Grits? Welcome to the peculiar culinary carnival that is the American South, where the deep fryer rules supreme and the ocean's raw gifts are as inspiring as the barbecued bounty of the land.

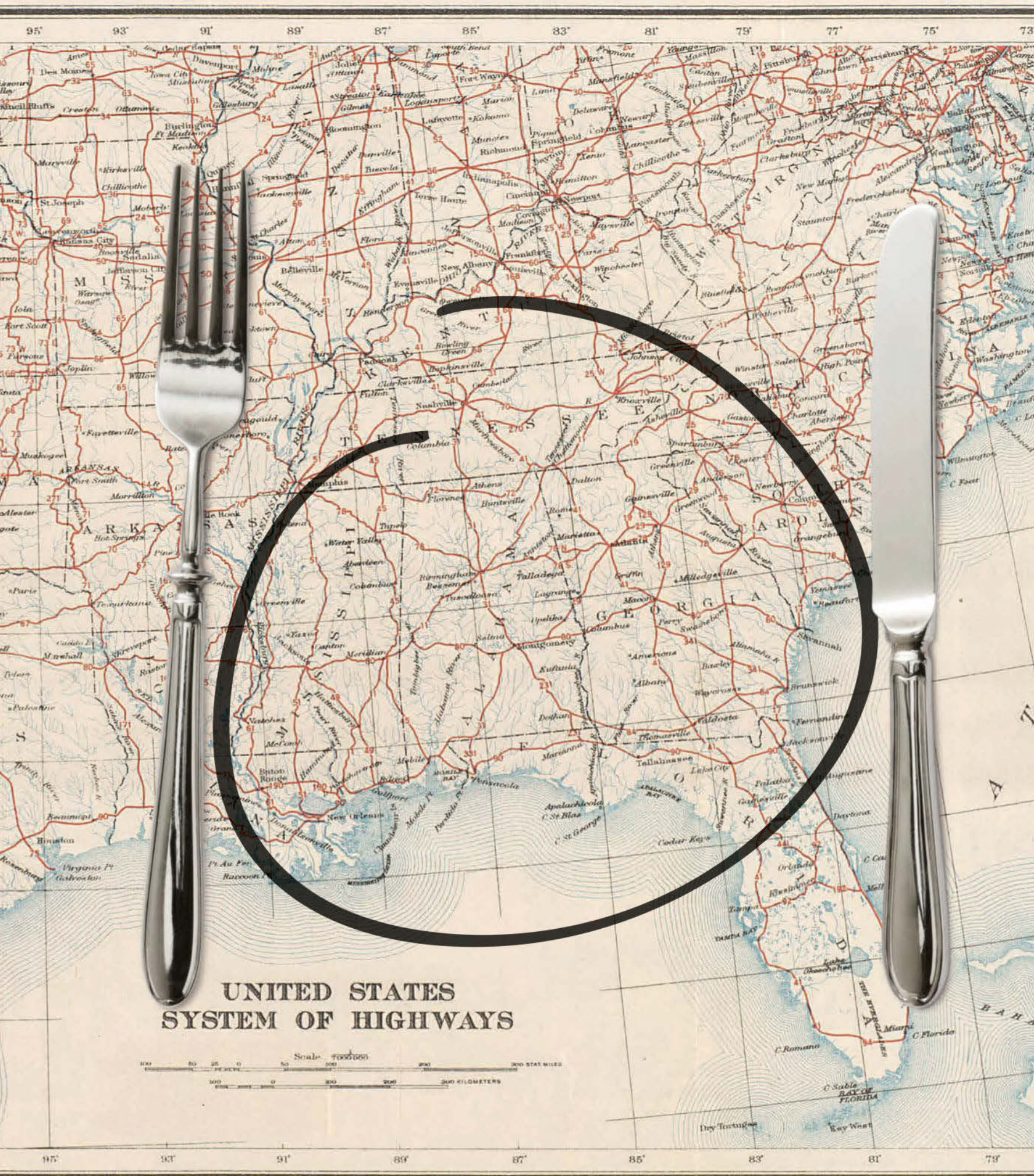
Across the Pacific, revamped "American comfort food" has become the mode du jour in hipster-helmed kitchens from Brooklyn to San Francisco where chefs are drawing new inspiration from the region's historic hodgepodge of Amerindian, European and West African flavours. Though these Big City eateries may be great – and many of them are – to truly experience the essence of this cuisine and the landscape that inspired it you need to book a ticket to the US Southeast, touching down in one of

two epicurean epicenters: Charleston, South Carolina or New Orleans, Louisiana.

These Southern belles are among America's most seductive cities, with clip-clopping carriage tours, bustling markets and historic quarters that dazzle like an architectural beauty pageant. However, the real attraction is the anything-but-delicate food, be it deep-fried, pickled, plucked from the sea and eaten raw, or slaughtered and slow cooked until it melts off the bone.

As an American born and bred on the southern side of the Mason-Dixon Line, and as a recent Sydneysider who has lived abroad for the better part of the last decade, it's the food from home that I've always missed. So, on a recent trip back to the Mother Country, I dedicated one solid week to gluttony. One solid week to explore the flavours of the American South.

>>



UNITED STATES SYSTEM OF HIGHWAYS

Scale 7,000,000
100 50 25 0 50 100 200 300 STAT MILES
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CHARLESTON

MY FIRST STOP WAS A FAMILIAR ONE: Charleston. My mother was born here in 1945. Her younger sister arrived soon after and never left. Their cousins, also Charleston natives, built a minor empire canning Southern-style food for grocery store shelves across America. When you find yourself transplanted to a colder climate (as my mom eventually did) and need collard greens, diced rutabagas, or succotash in a can, Margaret Holmes has got you covered.

You can tell by the way locals like my Aunt Sally and her vegetable-canning cousins drag out the name – Chaaaarleston – that the pace of life here is anything but hectic. Lollygagging is a lifestyle choice, charm is a stronger tool than wits, and wooden rocking chairs get far more use than their computer-side counterparts.

This laissez-faire attitude is reflected in the food, too, much of which is cooked slowly with little interference from start to finish.

Chef Sean Brock has become the de facto face of Southern foods as the man who, perhaps more than anyone else, helped change the way the world thinks about this supposedly lowbrow cuisine. His restaurant Husk opened in 2010 within a refurbished late-19th-Century house in downtown Charleston – the historic nucleus of southern decadence – and has been a destination for food snobs across America ever since, epitomizing all of the “re” words ascribed to Southern food’s revival.

Brock has one cardinal rule at Husk: “If it doesn’t come from the South, it’s not coming through the door.” The resulting cuisine ranges from deviled eggs with pickled okra and trout roe to cornmeal dusted Carolina catfish and shrimp and grits (a gritty maize-based porridge). Brock says this approach “is not about rediscovering Southern cooking, but exploring the reality of Southern food”.

Husk is just one of three James Beard award-winning restaurants in town along with Hominy Grill, known for its Big Nasty (a biscuit with



Chef

SEAN BROCK



Above and top: Southern food posterboy Sean Brock of Charleston’s Husk and the restaurant’s facade. Left: King St, Charleston, is typical of the city’s charm. Middle: A traditional dish at Husk.



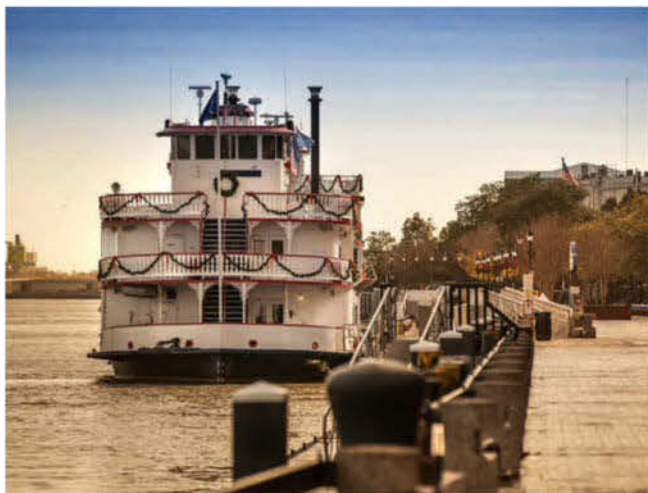
NECESSITY HAS
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fried chicken breast, cheddar cheese and sausage gravy), and FIG (Food Is Good), known for its rotating menu of fresh, local products, with a strong focus on seafood.

When it comes to the local drink scene, Charleston is a bit of an oddball. Sure, beer and cocktails are par for the course. But so, too, is sherry. My grandmother drank a glass of sherry every afternoon up until the day she died. It was her guilty pleasure and I assumed at the time it was what everyone’s grandma drank.

Sherry’s heyday may have come and gone elsewhere in the world, but Carolinians didn’t entirely lose their taste for the fortified wine. If anything, the sticky sweet drink is making a comeback at the moment after decades of decline, found on menus at Husk, Hominy Grill and FIG, as well as verandas across town.

Sherry is often spruced up with soda water and a sprig of mint and tossed over shredded ice in a highball glass in a variation on the mint julep, a bourbon-heavy cocktail that’s widely regarded as the most gentlemanly of Southern beverages. Another Charleston favourite is sweet tea-infused vodka from the local Firefly Distillery. Toss the vodka over iced lemonade and you’ve got yourself an adult “Arnold Palmer” perfect for an afternoon on one of Charleston’s 20 championship golf courses.



CHARLESTON to SAVANNAH

CAROLINIANS MAY BE THE ONLY PEOPLE in the world who have caught on to the fact that the peanut is not actually a nut; it's a legume. Armed with this knowledge, they boil their peanuts like beans and serve them straight out of a boiling cauldron at every gas station along US-17 in the swampy swath of land known as the Lowcountry linking Charleston with Savannah, Georgia. You'll find them next to the register and not far from the machine that spits out Slush Puppy ice drinks.

When you purchase the soggy nuts, the cashier will invariably shoot you a smile, ask about your day, and call you honey, sweetie or darling. All of this unwarranted congeniality might be unsettling at first, but remember: Charm is a tool. Lollygagging is a lifestyle.

If Charleston is a prim and proper Southern belle ready for her Debutante ball, then Savannah two hours to the south is her sinful sister, equal in beauty but with little patience for pomp and circumstance. Savannah is quaint without being stodgy. Classically romantic without being antiquated. From achingly beautiful Southern Gothic cemeteries to the cobbled squares of old town, it's a city that deals out death and romance in equal measure.

Disgraced celebrity chef Paula Deen – whose racist remarks made her a tabloid fixture of 2013

– is the face of Savannah cuisine. Don't let that scare you.

Deen may be known for her sugary deserts, high-fat dishes and affinity for buffet-style dining, but Southern food is not so easily pigeonholed. And to say it lacks sophistication would belie the *mélange* of flavours and techniques used to make comfort food so gosh darn comforting.

"I think Southern food gets a bad rap in that it's all high fat and deep-fried," explains Mary Beth Lasseter, associate director of the Southern Foodways Alliance, a nonprofit that documents, studies and celebrates the diverse food cultures of the changing American South.

"If you look at old southern food cookbooks, very few of those recipes are going to be fried," she says. "Southern food is about fresh food, about farm to table food. I think it's getting more attention lately because these things that have always been a part of southern food are in vogue right now."

Necessity has required folks in the South to grow their own food for a long time. Most will tell you that they were way ahead of the farm-to-table curve simply because they never thought of it as a trend. That's why the "earth to table" menu at Savannah's Cha Bella doesn't feel

pretentious, but rather smart and practical. The ingredients are local, the products are seasonal and it shows in foods such as the pan-seared scallops with crispy leeks and bacon, or the braised pork belly with sweet potato purée and bacon jam.

Another Savannah favourite is the Olde Pink House, where new southern cuisine like "Southern sushi" (smoked shrimp and grits rolled in coconut crusted Nori) and crispy scored flounder (with apricot shallot sauce, creamy grits and collard greens) is served up in an 18th Century mansion oozing with charm. If you can't score a table for the night, sidle up to one of the bars for appetizers like fried green



Top: Boats on the Savannah River and the cityscape.
Middle: Dockside Seafood in Savannah.
Right: Horse and carriage on the streets of Savannah.



Celebrity chef
PAULA DEEN



tomatoes or blackened oysters on the half shell.

Savannah has a plethora of plazas plotted out like crosswise dominoes. Connect the dots heading north towards the waterfront to finish out the sultry evening on River Street, where a long row of former cotton warehouses has been converted into a multi-faceted entertainment district. It's almost always happy hour somewhere in this puckish city, and you can legally drink as you stroll thanks to tourist-friendly liquor laws that let every adult (21 years or older) have one open container.



SAVANNAH to MOBILE

STOP BY THE AUSSIE-OWNED, Melbourne-inspired Collins Quarter Café the next morning for a decidedly American mint julep iced coffee. If that's not enough to kick it into full gear after a long night of drinking in the streets, drop by the pharmacy for Goody's headache powder. It may look like an individually wrapped line of cocaine, but this legal Southern specialty promises instant hangover relief with its pain-busting blend of aspirin, acetaminophen and caffeine. Dump the line of powder on your tongue and drown out the unpleasant flavour with the coffee because you are about to embark on a long flat drive into the land of Honey Boo Boo and her kinfolk.

Sign upon peach-shaped sign on Interstate 16 reminds you that Georgia is the Peach State. Stop at one of the roadside stalls for some peach cobbler (think peach pie, but sloppier) before you hit Interstate 85 and cross into Alabama.

You'll know you've left Georgia when the signs morph in shape from peaches to pigs. Alabama is downright mad about the marriage of meat and smoke. In fact, a recent study from real estate search engine Estatly found that Alabama has America's (and presumably the world's) highest percentage of restaurants dedicated to barbecue.



Above: New Orleans's street scene. Above, right, and right: Dishes from Dreamland, Montgomery, Alabama.



YOU'LL KNOW
YOU'VE LEFT
GEORGIA WHEN
THE SIGNS MORPH
IN SHAPE FROM
PEACHES TO PIGS.

Take a break from the road in the state capital of Montgomery, allowing enough time for a lunch and the inevitable food coma induced by the juicy, hickory-smoked carnage plated at Dreamland Bar-B-Que. The Ultimate Combo of ribs, pork and chicken is designed for one person but could easily feed an entire family, especially with American-sized portions of coleslaw and macaroni and cheese piled like overstuffed pillows on the side.

A long drive down Interstate 65 leads to Mobile where the food focus changes from the riches of the land to the treasures of the sea. Bayside restaurants along the causeway into town are your best bet for the kind of high quality, low fuss seafood endemic to salty ports like Mobile. Case in point: Ed's Seafood Shed, whose signature dish is called Yo Mama's Platter.

According to Ed, Yo Mama said, "Don't eat this much in one sittin'," but stomachs have a funny way of stretching to accommodate in America's southern climes. This family-style platter of garlic cheese grits, turnip greens, hushpuppies (deep fried cornmeal batter), fried fish, oysters, shrimps, scallops, crab claws and dessert is best appreciated out on the patio with views over Mobile Bay and its resident population of snapping alligators.



MOBILE to NEW ORLEANS

YOU COULD EASILY ZOOM OVER TO Louisiana along featureless Interstate 10 and arrive in New Orleans in a little more than 2 hours, but US-90 – which edges along the Mississippi Gulf Coast – makes for an exceedingly scenic four-hour drive. The final stretch skirts across Lake Pontchartrain into Bayou Sauvage National Wildlife Refuge and then spits you out into the heart of America's most unusual city.

New Orleans is a place known for funky brass, moody blues and sweet soul, for Creole cooking and beat-throwing bonanzas. Nowhere does this cultural carnival march louder than in the bustling French Quarter, where tourists and locals mix to celebrate the simple joys of kicking back.

The French Quarter stretches out along the snaking Mississippi River from Canal Street to Esplanade and finds its rhythm on Bourbon Street, one of the oldest roads in town. Not quite French, nor particularly North American, this grid of frenzied Big Easy streets is intoxicating in every sense, boasting catawampus colonial mansions with pocket-sized gardens and balconies brimming with revelers.

French Quarter bars are perhaps best known for a rum punch cocktail that's aptly named the hurricane. It's a drink often served in a takeaway cup to the kind of people you might find passed out on the street corner with a bag of beignets (deep-fried choux pastry) before happy hour rolls around. A classier option is the sazerac, a potent mix of cognac, absinthe, sugar and bitters for slow, deliberate drinking. A great place to sip on a sazerac and escape the hustle is Frenchmen Street, where the locals go to watch their jazz in the adjacent Faubourg Marigny neighborhood.

The live jazz music blaring out of Frenchmen Street bars, much like New Orleans' cuisine, is complex, layered, and always feels one beat away from completely falling apart before everything collides back together again.

"New Orleans food for me has always been something that's hard to pin down because it's a



Top: Jazz is a staple on New Orleans' Bourbon St. Above: A New Orleans street at dawn. Left and below: Menu items from Donald Link's Cochon restaurant, New Orleans.



Chef
DONALD LINK



CITY GUIDE

Use the free viewa app to scan this page and get your free Men's Style City Guide to New Orleans.

such a combination of so many different ideas," explains chef Donald Link, whose James Beard award-winning restaurants like Herbsaint, Cochon and Pêche have helped revitalize the city's industrial-cum-artsy Warehouse District. "Obviously bits and pieces of it come from Europe, Africa and the Caribbean, but it somehow developed its own identity in the process."

Link says that what's so unique about New Orleans cuisine is that it has a true origin in the New World. "I travel all over the world looking for food that is unique and particular to the place that I'm in, and I think that's what New Orleans provides. We have very specific flavours that you won't find anywhere else."

Those flavours generally fall into one of two camps: Creole or Cajun. Link grew up in the Cajun part of Louisiana, whose foods are heavily influenced by the Acadians who relocated to this former French Colony from Canada after the British Conquest of Acadia in the early 1700s. Creole cuisine, meanwhile, is more specifically tied to New Orleans and its historic mix of influences from French and Spanish rulers to native-born slaves of African descent. Capsicum, onion and celery are the "holy trinity" in both cuisines, while pork sausage and shrimp are the staple meats.

Try the Louisiana cochon (pit-roasted suckling pig) with turnips, cabbage & cracklins (pork rind), a signature dish at Cochon, for an example of Cajun food's pronounced flavours and gritty edge. Dig into jambalaya (a paella-like mix of rice, sausage, shrimp, tomatoes and the holy trinity) or gumbo (a stew of shrimp, chicken, sausage, okra, saffron powder and the holy trinity) at Olivier's back in the French Quarter to understand Creole cuisine's rich mix of seasoning and cultural influences.

From the English, Caribbean and Amerindian flavours of Charleston and Savannah to the French, Spanish and West African flavours of New Orleans, the story of immigration is a common thread tying Southern cuisines together. It also helps to explain why these foods continue to adapt in the 21st Century.

Recent immigrants from Central America, for instance, are making some traditionally homey dishes spicier. A wave of innovative new Southern-style restaurants opened by Yankees and Californians, meanwhile, is pushing the paradigm of what comfort food can be.

"Southern food is evolving, which is a good thing, but it's in a rapid stage of evolution right now," Link explains. "There are some very authentic Southern foods and there are some that are just taken too far and played with too much."

It's becoming harder to find the real deal, he says, "but when you do find it, boy, is it nice."

RETAIL NEWS



2



NIKON

Fashion statement as well as camera, the metallic Nikon COOLPIX S3700 features an impressive 20.1 megapixel res with 8x optical zoom (covers from wide-angle 25mm to 200mm, 35mm-format equivalent) and 16x Dynamic Fine Zoom to deliver sharp, clear images from a distance. EXPEED C2 image-processing engine and renowned NIKKOR lens ensure superb image reproduction.

\$159. Available at *Harvey Norman;* harveynorman.com.au

BANG & OLUFSEN

BeoPlay H2 is an on-ear headphone that has been acoustically fine-tuned for a life on the move – and a life filled with music. The B&O 40 mm custom driver inside the headphones and a bass port give the wearer a full and rich music performance. Lightweight, at a modest 150 grams the BeoPlay H2 is nevertheless strong and wear-resistant, made from durable composites and rugged textiles – with genuine lambskin covering your ears for extended wear. **\$279.** B&O stores; selected retailers.

DR MARTENS

A pair of “Docs” has long brought some urban grunt to whatever you’re wearing. These Tract Combs boots see lightweight materials meet heavy duty construction in a fold-down boot that suits whatever terrain you traverse. The Rubbery synthetic leather inset with panels of Extra-Tough Nylon create a durable, breathable upper, with the air-cushioned sole offering additional support with every step. After all these years, still very “street”. **\$149.** Stockists: 1800 655 154.

MONTBLANC

Montblanc’s Extreme Collection blends traditional manufacturing processes with new techniques pioneered by the luxury maison. Balancing style and functionality, these sleek leather goods – passport holders, wallets, totes and cases – have been crafted using innovative and highly resistant materials such as black calfskin leather with subtle woven structure in a mat and shiny lustre, and sleek, deep black fittings made of lightweight black anodised aluminium. Above is the Extreme Document Case. **\$1,230.** www.montblanc.com

CALVIN KLEIN REVEAL

Calvin Klein REVEAL men captures “the tension between instant attraction and playful seduction”. A modern fragrance with a distinctly masculine identity, its signature character makes for a powerful seductive statement – crystalized ginger sparks an exhilarating rush of freshness in the top, the sensation deepens as a seductive raw salt signature and addictive vetiver bring an uninhibited finish. EDT spray 50ml, **\$80**; EDT spray 100 ml, **\$110**; deodorant stick 75 g, **\$19.** Available at *Myer and David Jones* from March 22. Stockists: 1800 812 663.

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BOTTEGA VENETA

Bottega Veneta's signature masculine scent, Bottega Veneta Pour Homme, is a fresh, intriguing and understated fragrance, one where distinctive Bottega Veneta notes of precious Labdanum, Fir Balsam and Bergamot blend into a sensuous leathery signature offering enticing longevity. 50ml, \$115; 90ml, \$145. Available at David Jones and Bottega Veneta boutiques.



8

DE'LONGHI

Harnessing the heart and soul of Italian heritage, De'Longhi's latest coffee machine, the Dedica (available in red, black and silver), presents a contemporary, compact design with an elegant gloss finish and chrome touches. At only 15cm wide, the stylish machine is designed to fit any kitchen bench-top or office space. Offers control of the milk with a manual steam wand and dual-function with the choice of pre-ground coffee or De'Longhi's new ESE (Easy Service Espresso) pods. \$349. delonghi.com/en-au



10

SONY

Wearable technology and smart devices are the buzzwords of the moment. Sony's new-gen SmartWatch 3 in stainless steel features a 1.6" 320x320 TFT LCD Transflective display for visibility in bright sunlight, is water protected and charges via a standard microUSB port. Other functionality includes native music playback, intelligent sensor technology and a unique inbuilt GPS sensor. Golfshot and iFit are two developers already creating Android Wear experiences with SmartWatch 3's standalone capability. www.sonymobile.com

BOWERS & WILKINS

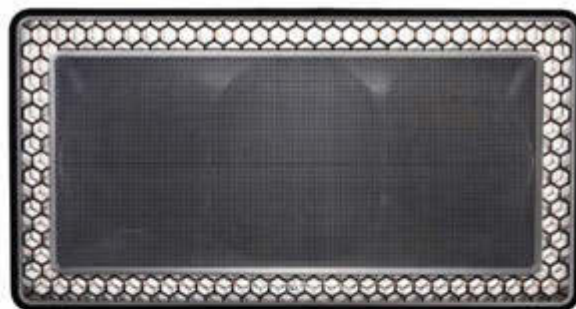
This eye-catching T7 portable wireless speaker combines Bluetooth wireless streaming with compact size and rechargeable convenience. It's Bowers & Wilkins first Bluetooth speaker, employing the first commercial use of the company's Micro Matrix technology, derived from the Matrix in ternal bracing used in the reference 800 Series Diamond loudspeakers found in Abbey Road Studios in London. As a result, the sound reproduction is superb. \$499.95. Stockists: (02)9666 0700.



7

REID CYCLES

This retro styled Cro Mo frame on this Vintage Wayfarer model from Australia's Reid Cycles features internal cable routing to maintain those classic lines. Classically inspired details include chrome fork and frame ends, fluted polished alloy cranks, medium-profile rims, arc-shaped handlebars and stitched leather style saddle and grips. Designed for the rider that needs the functionality of a singlespeed, but won't compromise on style. \$399. www.reidcycles.com.au



9

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BRENDAN "JONESEY" JONES

The radio star reflects on surfing, bikes, strange dreams and surefire hangover cures.



A wise gent knows... how to change a tyre on a car.

But a stupid man will... not know – and admit to not knowing.

Who really makes me laugh is... Amanda Keller.

But the unfunniest thing... has to be pie fights and men dressing up as women and passing themselves off as comic entertainment. Although I don't know about men dressed as women throwing pies – there actually could be something mildly amusing there.

When I was a kid... I wanted to be a professional surfer.

Now I'm grown up I realise... it's unlikely I'll ever be a professional surfer.

If I could tweet my teen self a

140-character message it'd be... When the hot 27-year-old Heather Thomas look-alike you work with asks you around to watch a video, say "YES!"

My heroes have always been... strong leaders.

My generation's biggest asset is... our music! Screw the '60s man! This is our time!

It would've been great to live in... the 1700s—but with decent dental hygiene.

My spirit animal would have to be... a dolphin.

The last dream I remember was... me doing surgery on my late grandfather, while he was alive.

Success is... doing a job you love and making a living out of it.

Failure can be... working just for money.

When in doubt I... whistle a tune, anything

from "Wanderin' Star" to "Shake It Off".

At the end of a hard day... I love a Melbourne Bitter.

Radio is... in my DNA.

When I hear myself... I think my voice could be deeper.

The sweetest sound has to be... the sound of a Harley going into third gear.

A book I'd recommend to everyone

is... Stephen King's *Rita Hayworth And The Shawshank Redemption*. I read it in the 1980s and told anyone who cared to listen that it'd make a great movie. You're welcome.

If a song had to play whenever I arrived somewhere I'd want it to be... "Back in Black", AC/DC.

If I was in power for a day I'd... let motorcycles park on all footpaths in all cities. Revolution!

The best place to be is... out on my sup in a moderate surf by myself.

At parties I'm... moving around.

The morning after it's a case of... a Berocca and a tuna Subway.

Love is... when you can't breathe properly.

Twenty years from now... I'll still be riding my bike.

Looking at the stars... I feel everything's going to be alright.

Top of my bucket list is... to eat a KFC double.

My epitaph will say... "He shouldn't have eaten that KFC double."

Jonesy & Amanda can be heard nationally on the weekly My Generation radio show and each weekday morning on Sydney's WSFM.

“I THINK MY VOICE COULD BE DEEPER.”

Interview by MICHAEL ADAMS



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